THE ART-UNION.

LONDON, AUGUST 1, 1847.

THE EXHIBITION AT WESTMINSTER HALL,

UNDER THE AUSPICES OF HER MAJESTY'S COMMISSIONERS ON THE FINE ARTS.

This Exhibition, which has been looked forward to with much anxiety, was thrown open at the end of June, previous to which, the premiums were awarded as follows:—£500—'Burial of Harold at Waltham Abbey,' F. R. Pickersgill; 'Alfred inciting the Saxons to prevent the Landing of the Danes by encountering them at Sea,' G. F. Watts; 'The Battle of Meeanee,' Edward Armitage. £300—'Richard Cœur de Lion forgiving Bertrand de Gourdon,' John Cross; 'Edward's Generosity to the People of Calais during the Siege of 1346,' Paul Falconer Poole; 'Christ bearing the Cross,' and 'Reconciliation of Oberon and Titania,' J. Noel Paton. £200—'Parable of Forgiveness,' and 'Wisdom,' James Eckford Lauder; 'The Departure of the Primitive Puritans,' Charles Lucy; 'Henry V., when Prince of Wales, believing the King to be dead, takes the Crown from the Cushion,' John Callcott Horsley. And the justice of these awards cannot be impugned. It were only to be wished that there had been a fourth first-class award for one which won a premium of the second class, of which we shall anon say a few words; or perhaps one of the highest might have been, without prejudice, made to descend a step. Seeing, however, that opinion was the only guide, it is satisfactory to find (and it must be eminently so to the arbiters, Sir Robert Peel, the Marquis of Lansdowne, Samuel Rogers, Esq., W. Etty, Esq., R.A., R. Cook, Esq., R.A., and Sir Richard Westmacott, R.A.) that the public sentiment has been in a great degree forestalled; we believe nine out of ten of those who visit the Exhibition would have delivered in a similar verdict—assuming (though we know not why) that landscapes and battle-pieces by sea and land were virtually "out of court."

When we consider the components of this Exhibition, we are forcibly reminded of some of the leading points of what may be deemed the official charge given to the artists in the Fifth Report of the Commissioners.

If the fact were not already established, this Exhibition were sufficient to show that our school of Art is equal to any task that may be proposed to it; not that we find here a sufficiently conclusive proof of what its members can effect, but that the works exhibited are productions of artists for the most part young in this, or in any other, *genre*.

Of the members of the Royal Academy—the heads of the profession—two alone have competed; and one of them, for the artist's own credit, would be far better away. Of the Associates, two only have entered the lists. The call has been responded to by men either young or comparatively unknown; and if the Houses of Parliament are to contain examples of the British school, selected as the issue of this competition, there will not be among them a single production by a painter whose name is already entered upon the list of fame. We can scarcely say whether this fact affords matter for rejoicing or regret; while, on the one hand, it is to be lamented that our "great artists" have made no move to sustain or augment national glory, on the other, it is cheering to find that the roll of the Academy does not exhibit all the artistic wealth of the kingdom; and that, if the forty academicians and the eighteen associates were to be swept into the Thames by some sudden calamity, their seats would not long remain empty. This is a consolation, at least. There may be—and no doubt are—reasons why men of established repute should not peril reputation in a contest by which they may lose, but can scarcely gain; we submit, however, that all persons owe a duty beyond that which appertains to self: the Nation made a call upon its intellectual resources; and those who are considered richest in power make no reply to it. What would be said if Science were subjected to the same ordeal—and those who possessed most knowledge were silent when the country demanded their counsel and their aid! There can be no question that the Royal Academy has suffered in public estimation by thus declining to compete; it will be supposed that fear rather than dignity, mistrust of self rather than self-confidence, operated to keep them back; and with good reason too: for of a surety—putting aside three or four of its members—the Royal Academy could not, unaided, have brought together so fine a collection of historical pictures.

We cannot for a moment dwell upon the classes of subjects which are appropriate to an occasion of this kind without feeling the theme to be one of deep importance; and this has, in some cases, by the exhibitors been sufficiently felt; but in many instances, where good subject-matter has been selected, it has not been very felicitously worked out. It was to be looked for that the announcement would incite some to break a lance who had not even a remote chance of winning distinction. Many pictures have been sent without a thought of the Houses of Parliament; and we humbly submit that the liberal terms of the invitation might have been a little more stringent. Every great national work represents the power and feeling of its time; but in this national assemblage the power of our school will not, we apprehend, be shown, because the highest of our reputations shrink from the arena. The reasons we could readily lay down, but they would not be easily understood by members of foreign schools. The arena of competition is the legitimate field for the student; but it is, at the same time, one whence the master cannot gracefully withdraw. The decoration of the British Houses of Legislature is, by no means, a question of the precedence of style of this or that school: such a work should comprise the best contemporary Art of the country. And in the (we regret to say *unread*) "Fifth Report of the Commission," such is the view in which the question is brought forward. In that document, after a consideration of the various means employed by different schools, the following passage occurs:—"The influence of certain conditions on the leading departments of painting has now been considered. In this examination the effects of distance on objects in Nature, and also in their painted representations, have been adverted to. The two are not to be confounded; but the question respecting their relation presents no difficulty in a practical view. It is quite certain that the most distinct and easily recognised appearances are best adapted for pictures requiring to be viewed at some distance. The machinery of Art is selected accordingly, &c. * * * The artificial combination of the breadth of general appearances with due distinctness of form is not dictated merely by the necessities of particular conditions, nor is it confined to particular schools—it is a liberty which all have taken, and is one great source of what is called ideal beauty; for the 'enchantment' which distance lends is thus combined with precision."

We contend that in this Exhibition there are works which would do honour to any school of Art. In asserting this, we virtually say that, although the productions of young men, they are as much the works of masters as any of those to which attach names of high reputation. But the Exhibition was proposed with a certain professed view. Two years were given for the preparation of these works; and, now that the results are before us, the question arises—Which of these works are eligible for the walls of the Houses of Parliament? The pictures number one hundred and twenty, and how many of these are suitable to story the walls of the Senate? It is a curious fact that the subjects of most of the cartoons and pictures which have been pronounced successful in all these compositions, do not exist in detailed description. The subjects of the best of these works are wrought out from the slightest materials, or purely inventive; while all the detailed historical facts have supplied notoriously bad compositions. If we must have the matter-of-fact alphabet of history, we should also have a higher didactic narrative. We can bring forward the human tabernacle in its fairest forms; yet the point should not dwell there, but in a high-souled legend, descriptive of the essence of a greatness which cannot arise merely from triumphs of nation over nation. Time has been given to look round; but there is, we say, but little evidence of thought in these works. The report to which we have referred speaks of the dimensions of works of Art as suited to various situations; the question of distinctness is considered, and examples of Raffaelle, Michael Angelo, and Correggio are cited; but we see in Westminster Hall little done in obviation of difficulties pointed out. On a very important matter, the Report says, "The Venetian painters, as compared with those of the schools of Lombardy and the Netherlands, appear, with few exceptions, to have systematically avoided a preponderance of deep shade. This must be understood as meaning no more than that their treatment of light and shade was calculated for works of large dimensions." We are a young school in large works, and we do humbly submit that, in painting large and important works, it is indispensably necessary to consider deeply the ultimate destination of such works. The awards have been justly made, but it does not follow that all the selected pictures are fitted for the purpose proposed. They are not of the elevated character of thought necessary to a national monument such as the Houses of Legislature. Some, indeed, of the best of them are marked by glaring anachronisms of that kind of which we have continually to complain. We have artists capable of exalted expression, but they are not here; and hence the question may still be asked—Who is to write history on the walls of the Senate? We had contemplated a long introduction to our review of the competing works; but our remarks upon the pictures will necessarily occupy considerable space, for upon such an occasion we need offer no apology for passing some observations, however brief, on each of the paintings contributed; and the reflections to which the subject gives rise may be safely reserved without the risk of losing in importance, or becoming of diminished interest. Nay, they will perhaps come better and with greater effect when the whole of the results are before us—made known by the issue at the close of the Exhibition.*

* We shall then be enabled, perhaps, to review the Report of the Commission—a document now in preparation; and which we expect will prove most interesting and important, as containing the results of long labour on the part of a Committee of the Commission—amounting to no less than a complete series of subjects for paintings throughout the whole building—wherever, at least, paintings are intended to be placed.

No. 1. 'Richard Cœur de Lion pardoning the Soldier who shot him,' J. W. Brett. Richard appears here to be much more advanced in life than he was when he died. The style of the picture is uncompromisingly hard; it is also defective in other points.

No. 2. 'St. George Victorious,' Thomas Harrington Wilson. This is treated after the description of "The Faërie Queene." St. George accordingly slays the dragon by passing his sword into the monster's mouth. The picture is poor in conception and inaccurate in drawing.

No. 3. 'The Descent from the Cross,' W. C. Hughes. The usual figures appear here; the arrangement is too much like that of a very famous version of the subject.

No. 4. 'James VI., last King of Scotland, proclaimed at Edinburgh King of Great Britain, previous to his Departure for London to take Possession of the English Throne as "James the First,"' Henry M'Manus. This as a subject—the first proclamation of the union of the two kingdoms under one crown—is not without interest, being the commencement of a new period; and, considered as such, it demands a more important treatment than it here meets with. The proclamation seems to be made from within the gates of Holyrood Palace, and with much less ceremony than actually did attend the heralding of the new Sovereign of England; hence the error of entitling this picture the "proclamation"—seeing that the King himself is an almost exclusive principal in the composition—insomuch so, indeed, that the work had been more properly termed a portrait of James I., or of himself and his family, as we may suppose a lady on the right to be the Queen, with, perhaps, the Princes Henry and Robert. The King is not yet mounted, but the few attendant nobles are already settled in their saddles—this is contrary to etiquette. Again, the King may be supposed to be in mourning; but the Queen is in parti-coloured attire. Great care has been given to the principal figure, but in this it stands alone—the others are not equally well painted. Again, in effect everything is sacrificed to the principal: there is no graduated scale of retirement for the background objective, the whole falling at once into a disposition departing but little from an unbroken plane of tone. The King is preparing to mount a grey horse, parts of which are well drawn; the artist gives him a presence more graceful than is due to him, for Dalzel, in his "Fragments of Scottish History," says his clothing was made large, and even the doublets quilted for fear of stilettoes; his breeches in great plaits, and full stuffed, &c.*

No. 5. 'Gregory the Great and the Anglo-Saxon Captives,' John Ballantyne. The scene is, as usual, a small section of the Roman market-place, with female figures selling fruit; the Saxon slaves are on the right, and Gregory is approaching them; but his importance is superseded even by that of the fruit-sellers, a group of whom on the left forms the attractive feature of the picture.

No. 6. 'William Eynesham reciting the Valour of the Rose of Rouen and the Victory of Towton Field,' Edward Henry Corbould. The subject of this highly meritorious picture does not claim for it the consideration due to a work strictly historical. The troubadour who here sets forth the manly beauty, the gallantry, and the good fortune of Edward, might be celebrating in like manner, under a feigned name, some demoiselle, whose graces he had vowed to St. George to sing for a year and a day—or even a lament for Margaret of Anjou, for—

> "Him, sleeping or awake, the robber spared;
> He walked protected from the sword of war
> By virtue of that sacred instrument,
> His harp."

We find, accordingly, William Eynesham the centre point of a motley audience, in which is represented every class, from the knight to the beggar. The first impression on seeing this highly elaborated composition, is, that it is overdone with the properties of the studio; the eye is distracted by an endless profusion of objective, which, although strongly allusive to chivalry, is too unimportant for such prominence. Before the minstrel, and on the ground, lies a figure in armour, and near him is a woman who holds a red rose, to whom he presents a white one. On the right, are knights listening to the lay, and on the left a variety of well-conceived figures, drawn with vigour and coloured with much sweetness. The minstrel, according to the fantastic spirit of the time, wears a doublet of different colours, with red hosen—a style of dress rather later than that of the last year of the reign of Henry VI.; moreover, the proper dress of the minstrel was fashioned like a sacerdotal robe, and partook in no wise, although often very splendid, of the galliard costume of the time. The subject of the picture stands declared a history of war or love, but in the features of all the audience there is an absence of sufficient interest in the theme. Could we fancy the place of the singer to be filled for a moment by any other figure, this supplementary figure would neither declare himself the point of interest, nor would he be so indicated by the others. The work, however, is of very high merit; it is rich in colour and most careful throughout in execution.

No. 7. 'The Reign of Queen Victoria,' S. Gambardella. This is an allegorical composition of much excellence. In the centre appears Peace receiving the homage and offerings of those who have prospered under her auspices. Britannia, on the left, points to the first fruits of a free commercial policy. Agriculture kneels at her feet, and Commerce comes laden with the treasures of industry and art. On the right, War—represented by an athletic impersonation—sleeps resting on a lion. The figures are relieved by an open background, and the whole is painted with extraordinary nicety; indeed the finish of the work enfeebles it. It is generally harmonious in colour, with the exception of the intensely blue drapery of Britannia, which outbalances the other parts of the work. The figure of Peace is a conception of much beauty, but the crimping of the hair shows upon the part of the lady too much attention to the modern niceties of the toilet. The composition might have been improved by slight alterations; as, for instance, the lines of the figure representing War had coincided better with the lion, by a little deviation from the present position. The arm of the figure presenting the corn to Peace is too heavy. Many such oversights might be pointed out, but, as a whole, the work is assuredly distinguished by very much power.*

No. 8. 'King Alfred the Great dividing his Loaf with the Beggar,' Alexander Blaikley. The most unfortunate version of this subject we have ever seen. The work does not present the qualifications necessary for painting even less ambitious themes.

No. 9. 'Charles in the Oak—the Fidelity of Colonel Careless,' Henry J. Townsend. This picture presents only two figures: that of Charles sleeping, his head supported by Colonel Careless, who is watching. There is much originality in the conception, and boldness in the execution; and we cannot deny to the story a certain degree of historical interest. The two fugitives repose upon the bole of the vast tree, through the dense foliage of which are seen the soldiers of the Commonwealth in active search of them. The narrative of such an incident is necessarily very simple, and such we find it here, the artist having essayed nothing beyond the figures and their hiding-place as we have described it. The picture is spirited and original; but the painter would have done better if he had selected a better theme.

No. 10. 'Pompey the Great on his Funeral Pile,' Richard Evans. This subject is altogether inappropriate to the purposes of the Exhibition; there is, however, material in it for a fine picture. The principal object of the composition is the pile, all the rest is "as nothing." Much labour has been given to the work; but its points of interest have not been understood.

No. 11. 'Edward's Generosity to the People of Calais during the Siege of 1346,' Paul Falconer Poole, A.R.A. The character of this valuable picture is, that it is everywhere full of passages of infinite power and beauty; but these instances are various and irrelative, insomuch, that they do not coincide as a whole. When Edward had determined to starve the place into surrender, the brave De Vienne sent seventeen hundred of the poorer persons out of the town, and Edward not only suffered them to pass, but gave to each a good dinner and two sterlings in money. The ground upon which the artist has placed his figures is an immediate acclivity, which raises the more retired figures of the composition above those in front. The result is not an agreeable one, inasmuch as those behind seem to press upon those before. The leading purpose of the artist has been to present a great diversity of character, and in this he has undoubtedly succeeded. Edward and the Prince occupy a position in the centre of the picture among the more distant figures—they are distributing the money. On the left are two girls, one leading the other, who is blind—this group is admirable in treatment. There is also on the right a Sister of Charity leading two naked children—most felicitous in conception. The foreground is occupied by a sick man, who has been removed on his bed: indeed, the canvas is crowded with figures, all of diverse and striking character, and speaking more or less directly of calamity and distress: thus, in appropriate narrative and marked and diverse character, lie the merits of the work, and these are by no means inconsiderable. But this excellence is counterbalanced by many inadvertencies—one of which is the vulgar error of attributing to the Prince black armour. He was first called *Le Noir* by the French; not from the colour of his appointments, but probably from the disasters attending the battles they fought against him. The first mention of Edward as the Black Prince, in England, occurs in a parliamentary paper *of the second year of the reign of Richard II.* The King wears a knight's cloak, and is attended by officers and soldiers wearing suits of complete armour, which is inaccurate, as the defensive armour of this reign was mixed mail and plate; and the *jupon* of the Prince, which should have been emblazoned with the royal bearings, is plain.

No. 12. 'England's First Prince of Wales,' J. P. Davis. This is the well-known story of Edward I. showing to the Welsh his son—the native Prince of Wales. The composition presents a very numerous agroupment of figures, representing first the English Justinian himself, and a lady of his court, bearing the hopeful Prince Edward, together with Welsh bards, and military characters. The treatment and dispositions point out at once the subject, but the work is marked by many defects, and few merits.

No. 13. 'Negro Emancipation—(an Allegory),' Robinson Elliot. "Britannia, influenced by Charity and Justice, vanquishes the demon Oppression." Attended by the lion and personified attributes, she hurls a lance at Oppression. There is some merit of conception in the work.

No. 14. 'Youth stimulated to Virtue by the

* Mr. M'Manus is the master of the Glasgow Government School of Design: a school which he conducts with credit to himself, to the advantage of his pupils, and to the entire satisfaction of the Council and the "authorities" of the city.

* The artist is an Italian; and it may be right to remark that he has not resided "ten years" in England.

Contemplation of the Mighty Deeds of Britain's Noble Sons,' E. Butler Morris. This is a very comprehensive picture, as affording portraits of all who have distinguished themselves in literature, science, jurisprudence, art—in short, in all the walks which lead to celebrity. In the lower part of the work are seen two youths, a student and a warrior, gazing upwards with admiration, while a messenger of Fame is pointing their attention to the goddess, who is distributing wreaths. Another messenger is in the act of awakening and stimulating Sloth to glorious enterprise. In the left-hand corner is a figure of Philosophy; and in the right, Poetry with her emblems. Above these dispositions appear, in numerous companies, all the great men of the country, as supposed to be presented to the imagination of the aspirants below. The portraits of the characters are generally very accurate, insomuch so as at once to declare the impersonation. A few that at once strike the eye are those of Milton, Locke, Bacon, Shakspere, Raleigh, Chaucer, Nelson, Howe, Chatham, &c.; and, assuredly, the diligence with which all these heads and personal characteristics have been sought out and brought forward on this canvas, cannot be too highly commended, although the work may be deficient of pictorial distinctions.

No. 15. 'The Banishment of Aristides, illustrative of the Injustice of Democracy,' the late B. R. Haydon. This picture we noticed at some length when last year it was exhibited at the Egyptian Hall. Although obviously inconsistent with the purpose of the Exhibition, it has been admitted, we believe, through the kindly consideration of the Commissioners—a distinction to which it is eminently entitled.

No. 16. 'Prometheus giving Life to the Statues with the Stolen Fire,' Louis William Desanges. A bold and original essay, but altogether unsuited to the character of the Exhibition. The artist, as far we can see, makes Prometheus communicate the fire-life—to the first man and woman by his own hand; but he received it from heaven by means of a ferula. This is undoubtedly the point of the subject, which had been better rendered had the act been less literal. The artist paints from a passage in the first book of Apollodorus.

No. 17. 'Burial of Harold at Waltham Abbey,' F. R. Pickersgill. This picture is the first on the list of those for which premiums of £500 have been awarded. In the subject there is nothing novel: the remarkable passages of the history of Harold have been frequently treated; the entire merit of the work lies not, therefore, in any new thought, or inference, or fact not generally known, and brought forward upon authority, but upon rare excellence of execution. There are but few figures; yet in their treatment, and the simple but overwhelming emotions they express, Nature has been closely consulted. The scene may be supposed to be the cloister of the abbey—the body of Harold, partially nude, is being lowered into its resting-place. At the head, his mother kisses for the last time the lips of her son; and at the feet we see Edith, who has swooned, overcome by excess of grief. In the centre, beyond the body, rises a monastic figure reading the service for the dead; while monks and adherents of the dead King assist in lowering the body. The picture is grave in tone—and subdued in colour, possessing in a high degree the valuable qualities of drawing, substance, character, and expression, without the slightest affectation in manner or accessory. Had the composition embraced more of objective, the admirable taste prevalent throughout the whole of the work tells us that the sad equilibrium had not been disturbed. Had any item of the composition been withheld, such absence had not been felt in the picture—the spectator had only been more lonely by the grave of Harold; for we cannot remain mere spectators; we assist at the interment and share the emotions of those more nearly concerned. Of the heads, the draperies, the mail, and other admirable descriptions in the work, we say nothing; but we must remark that in this picture there is no lack of knowledge, yet there is no scenic display of the properties of the art which it is too much the practice to put forward in painting poetry and history. It is a great advance; a production of far higher character than any hitherto achieved by the artist; whose fame it will establish.*

No. 18. 'Satyrs, finding a sleeping Cyclops, measure his thumb with a thyrsus to carry away his dimensions,' H. Howard, R.A. The Cyclops is a monstrous form, said in the title to be sleeping; but it cannot be understood how even a Cyclops could sleep in the position in which we find this figure. He sits doubled up with his head between his knees, and his arms hanging down. The Satyrs are creatures ridiculously diminutive in comparison with the Cyclops. The subject is utterly out of place in this Exhibition, and its inferiority is humiliating.

No. 19. 'Ireland in the year 1847,' S. Bendixen. This is an allegory showing Hibernia, who, attended by the National Bard, at the call of her distressed children, earnestly points to Heaven and to the spade and pickaxe, on which are inscribed "Ora et Labora," thus urging them to exert themselves, and rely on Heaven for a blessing on their labours. The figure of Hibernia is, perhaps, the best passage of the composition. The work is somewhat hard in manner; and weak in conception.

No. 20. 'Echo,' G. F. Watts. The subject is supplied by the poetry of Keats:—

> "So, while the poet stood in this sad spot,
> Some fainter gleamings o'er his fancy shot;
> Nor was it long ere he had told the tale
> Of young Narcissus and sad Echo's vale."

The nymph is impersonated by an upright figure, drawn with exquisite grace and endued with every acknowledged point of beauty. Although a large figure, she occupies but a small space of the ample upright canvas on which she is represented. She may be considered as meditating on Narcissus. She leans with her right arm upon a bank; her left hangs by her side. Below, on the right, is a clear pool; trees rise above and behind her, and the view extends over an open country. There is no attempt at finesse of execution in the painting of this figure; but, as we have already observed, it is drawn with infinite refinement and the nicest apprehension of the beautiful. The impasto is rich, and the eye is struck by the uniformly warm glaze with which it has been finished.

No. 21. 'Before the Altar of St. Edmundsbury the Barons solemnly swear to procure from King John the Restoration of the Saxon Laws of Edward the Confessor, as promised by Charter of Henry I.,' James and George Fogo. This is a small picture, crowded with figures, and representing a circumstance which took place at the festival of St. Edmund, in the year 1215: the assembling of the Barons before the altar to take the oath administered by Archbishop Langton. The following number, entitled 'Religious Exhortation,' is an enlarged group from this sketch—the principal impersonation being the Archbishop. The works do not demand a word of comment—beyond that which refers to laborious industry.

No. 23. 'Lamentation,' W. E. T. Dobson. The subject of this picture is somewhat obscure—it is difficult to determine what it may be, if not a description of the grief of the mothers of the children who had been slain by command of Herod. As a principal in the composition, a female figure is lamenting over her dead infant; behind her another raises her hands in expression of intense grief; another clasps her dead infant to her bosom. It is clearly a scene of "lamentation," but the source of the calamity is not apparent—a default that impairs the value of the work; which, however, is a production of very great technical excellence, being admirable in composition, effect, colour, expression, and execution—indeed, the latter reminds us much of the careful style of Mr. Eastlake. The figures are relieved by an open background.

No. 24. 'The Reconciliation of Oberon and Titania,' J. Noel Paton. This is a comparatively small picture—for an exhibition like the present; small, indeed, as a manifestation of the powers of the artist, when we remember the qualities of the cartoon which he brought forward on the occasion of a late exhibition; but in its limited proportions there is displayed an exuberance of imagination surpassing every attempt we have seen at the illustration of "The Midsummer Night's Dream." The variously gifted creatures that live and move upon this canvas may amount to a hundred, and yet there is no crowding—no one half inch of space but records some conception richly in accordance with the spirit of the verse. The principal figures are Oberon and Titania—two figures about ten inches high: he a miniature Apollo, with not less of majesty than the most famous of the ancient marbles; she a Phryne, or of any other of the metals of which Venuses have been made, with not less love than Venus, and more modesty than Phryne. Oberon is crowned with the immortal butterfly's wing which, perhaps, Psyche bequeathed to him when dying under the persecution of Venus; Titania is enwreathed in jessamine; and thus the twain stand, looking at Puck, who removes the ass's head, while harps innumerable oppress the monster with a deeper sleep. Every nook is filled with the elfin people: some retired in pairs; others engaged in conflict with the insect natives of the place; numbers busied in obedience to the royal behest; others pursuing their own particular pleasures. In short, a composition so redundant with poetical imagery peculiar to the play whence the subject is derived will, perhaps, never again be produced. It is full of the highest and rarest merits; invention and imagination are displayed in every part; perhaps it is too full—the painter having absolutely revelled in the wealth of exuberant fancy. A work of truer genius the age has not produced.*

No. 25. 'Boadicea meditating Revenge against the Romans,' W. E. T. Dobson. This is an excellent production, but not distinguished by the qualities of the work already mentioned by the same artist—'Lamentation.' Boadicea is seated, and we may suppose the time to be immediately after the outrage suffered by her daughters, both of whom cling to her in distress. The artist very successfully shows her brooding over her wrongs; she responds not to the caresses and complaints of her daughters otherwise than by fierce and mute expressions of menaced vengeance. The subject is treated with all due dignity: there is nothing of trifling accessory to derogate from its grave character; but, if we compare it with the other picture by the same artist, we find it has even more need of an auxiliary title than the other, which shows the immediate, though not the remote, cause of affliction; here we must be told that the story of Boadicea is the theme.

No. 26. 'Agricola instructing the Britons in the Arts of Peace,' G. M. Moore. By no means a bad subject, had it been successfully painted.

* This work has been purchased (for £500) by the Commission for the Houses of Parliament; and we believe there is some likelihood of its being engraved for the Art-Union of London.

* The picture was purchased by the Royal Scottish Academy, to add to their small but excellent collection of the works of modern artists. Mr. Paton is a young Scottish painter, resident at Dunfermline; his teacher has been Nature; and, perhaps, few living painters have as yet derived less instruction and advantage from the labours of predecessors.

Agricola, surrounded by an assemblage of variously-charactered impersonations, delivers his precepts at the gate of a walled city. The work is elaborately but inaccurately executed.

No. 27. 'A Portion of the Sketch No. 72,' E. V. Rippingille. To the sketch, therefore, it is necessary to turn before this group can be understood. No. 72 is entitled 'The Last Struggle of the Ancient Britons for Freedom,' and presents an assemblage of Britons who had met in the island of Anglesea for the purpose of resisting the invaders. They are incited to vengeance by the Druids and the women, who ran to and fro amid the concourse with streaming hair, and brandishing flaming torches. The Romans were at first overawed, but at length marched to the attack and overthrew the Britons. The sketch contains many fine passages. The enlarged group, No. 27, consists of three figures—a young Briton with, perhaps, his betrothed and his mother, of both of whom he is taking leave. Portions of the figures are admirably painted—as, for instance, the back of the younger woman; as a whole, however, the work is not successful.

No. 28. 'Alfred inciting the Saxons to prevent the Landing of the Danes by encountering them at Sea,' G. F. Watts. To this artist has been assigned one of the three awards of the first class. The subject is important and interesting as pointing to the earliest germ of the naval glory of England. Alfred saw the advantages derivable from the employment of ships, and, acting upon his conviction, equipped a small flotilla, which encountered the enemy with success. On looking at this picture the spectator is struck with its resemblance to fresco: it is broad, and consists throughout of middle tones—a principle prescribing a similar limit to the colour, which is generally mellow and harmonious. It strikes us at once as an aspiration exalted beyond the commonplace of painting; it is worked out on a principle suffragating with that which does all homage to the essence,—regarding the material as only contributive in a subordinate degree. The prominent figure is that of Alfred, who points to the Danish fleet, being at the same time about to enter one of his own vessels. This figure is somewhat thin, and does not realize our idea of the stamina of Alfred; a defect the more striking since some of the other figures are remarkably muscular; but in the features there is an ardent expression which divests the attention from all else—and herein lies the point of the work. He is quickening his followers, while on their part the response is mechanical; it appears that the artist has excluded from them any response in high-souled passion to correspond with their action. Thus the mind shown in Alfred is a unit—a concentration of irresistible power. The picture is of singular severity with respect to accident and circumstance: to say that nothing superfluous has a place there is true, but it is more true to say that the martial purpose is scarcely sought to be sustained by martial appointment. The work derives its deep feeling from study of the early masters of expression, and of such as formed themselves after them. Florence abounds with the works of these men: there it is we see them in their simplicity—that is to say, in their true greatness; and we are only surprised their works are not more consulted than they are. Of this excellent production, as a result of well-directed study, it must be said that it is an achievement worthy of the school it professes to follow.*

No. 29. 'Allegorical Portrait of her Majesty Queen Victoria as Victory,' Joseph Severn. The picture is explained in the catalogue:—"The British oak is the scene of the allegory; from its associations it is here supposed the home of Victory, where angels prepare the victorious crowns of its leaves and acorns, and inscribe the victories as they occur upwards on the bark, that they may grow for ever with the tree." The Queen is represented by a winged figure descending, but there is no resemblance to her Majesty. The picture cannot be described as worthy of the theme.*

No. 30. 'Queen Elizabeth Reviewing her Troops at the Camp at Tilbury,' Thomas M. Joy. This is a large composition, in which, of course, the Queen is the principal figure, attired in a steel corslet according to historical fact. She rode down the lines attended by the Earls of Leicester and Ormond. There are also present Lords Burleigh, Southampton, Bacon, Sir Francis Walsingham, &c. The theme is well selected as a remarkable historical point, and is at once determinable; but its merits—of design and execution—are far less apparent than the judicious choice of subject.

No. 31. 'The Battle of Meeanee, fought on the 17th February, 1843,' Edward Armitage. This picture is one of those which has won for its author one of the first-class premiums of £500. With respect to the subject, it is not of a class that can be allowed a place upon the walls of either House of Legislature, if the selection is to consist of illustrations of those great historical facts which constitute the landmarks of the real history of our greatness; considered, however, abstractedly, the picture is a production of very high merit. The figures are life-size, and therefore it will be understood that little beyond the foreground incident of the composition can be represented. The scene of this desperate battle is the dry bed of the river Fullaillée. The immediate figures represent the Beloochees and her Majesty's 22nd Regiment engaged hand to hand. Jehan Mahommed, one of the chiefs of the enemy, has fallen; and an officer of the staff appears to be rescuing a British colour from one of the enemy's swordsmen. These, with other like incidents, constitute the motive of the picture, which is painted with infinite spirit, the figures being characterized by power, energy, and determined movement. It must, however, be observed, that the troops have a freshness and newness of equipment which bespeaks rather a show field-day at home than a battle in India after harassing duties. Again, our troops in India wear long beards, as literally in that climate conducive to personal comfort: this is an oversight which deprives the combatants on the British side of character and identity. General Napier is seen on the left with his staff. Notwithstanding the great ability displayed by Mr. Armitage in this production, which, of its class, has never been excelled in England, we cannot but regret that he did not select a theme more purely historical—one more honourable to our nation than the slaughter of thousands—of whom, after all, we were the oppressors.†

No. 32. 'The Night Surprise of Cardiff Castle by Ivor Bach,' &c., Frank Howard. The subject is by no means of sufficient importance for an exhibition of this kind; it is extravagant in conception and coarse in execution.

No. 33. 'Theseus taking Leave of his Father Ægeus previous to his Departure from Athens with the Cretan Victims,' H. H. White. The action of Theseus is extravagant, as far as can be seen; the picture is placed high, and cannot easily be examined.

No. 34. 'The Departure of the "Primitive Puritans," or "Pilgrim Fathers," to the Coast of America, A.D. 1620," Charles Lucy. This is one of the prize pictures of the third class, representing the departure of a body of Christian adventurers, who are immortalized as the founders of the United States. They are supposed to be about to embark from the Dutch coast, having retired to Holland for the sake of the enjoyment of religious freedom. The principal figure is that of John Robinson, who had formed a church in Holland, and is now seen in the act of fervently blessing this little band of adventurers. The scene is the open seashore, and around the good man are some pretty and well-conceived groups. The style of the picture is clean and clear, the figures well drawn, the expression very becoming. The story is told with striking emphasis, and the theme is sure of popularity. We have seen no preceding work by the artist in all respects so meritorious. Here, at least, is one proof that "opportunity makes men."*

No. 35. 'The Battle of Agincourt, Oct. 25, 1415,' Eyre Crowe. This canvas is overcrowded with figures, but its breadth and management here and there have claims to marked notice. The artist has been most industrious in inquiry after the detail of the equipment of the time, but the figures individually are not well drawn. There is an obvious effort at originality, which augurs advantageously for the hereafter of the painter, although at present the "attempt, and not the deed," has been within his power. The result of a careful examination of the picture is by no means altogether satisfactory: yet it supplies us with "hints" as to the capabilities of the artist; whose first attempt is, perhaps, of too ambitious a nature—often the error of young genius.†

No. 36. 'The Charity of Matilda, Queen of Henry I.,' J. G. Waller. In this picture there is evidence of good feeling—but nothing more.

No. 37. 'Chaucer at the Court of Edward III.,' Samuel West. This subject is selected with a good purpose, that of exemplifying the patronage of literature by the Sovereign. Edward and his Queen are seated, Chaucer stands in front of them, the rest of the impersonations being the Black Prince, John of Gaunt, and other members of the Royal Family. The King and Queen are seated as if in state, which is not consistent with probability on the occasion of merely hearing a poem read. The subject shows well-directed thought.

No. 38. 'His Highness Oliver Cromwell, Lord Protector, refusing the Crown,' H. J. Crowley. This picture is marked "unfinished," which must account for the crudities of execution that are so conspicuous in it.

No. 39. 'King Henry the Fifth re-establishing Sir William Gascoigne as Lord Chief Justice,' Herbert Luther Smith. This is a well-determined subject. The old judge is kneeling before the King, who restores to him the sword of Justice. These two figures are well drawn, and carefully painted; but they are alone, as it were, in the picture, the other impersonations being forced into retirement apart from the incident.

No. 40. 'An unfinished painting, from a cartoon designed for the compartment to be devoted to the Allegory of Justice in the House of Lords,' W. Cave Thomas. This, although leaning to the conventionality of the German school, is a very masterly production, wrought out upon sound principles, and abounding with evidences of well-directed thought. The composition presents a judge censuring the abuse of hereditary power, which is impersonated in a figure strongly endued with malevolent expression. On the right, Virtue—a tall female

* This picture has been purchased by the Commission for the Houses of Parliament; it is understood for a sum of £200, Mr. Watts having been contented with so little in addition to the £500 premium he received.

* This failure (for so we reluctantly describe it) is of some importance, inasmuch as the artist is one of those who have been selected to execute a fresco for the House of Lords—a task to which, we fear, he is inadequate.

† This picture has been purchased by the Queen, for the sum of £400; it will not, therefore, be deposited in the Houses of Parliament. Mr. Armitage obtained prizes for cartoons and fresco at preceding exhibitions in Westminster Hall. He has been some years resident in France, studying in the atelier of M. Delaroche; but is now, we believe, settled in England.

* This picture has been purchased by Mr. Agnew, of Manchester, with a view to engraving. Mr. Lucy is also one of the artists who has studied in Paris.

† Mr. Crowe has also been a student, in Paris, in the atelier of M. Delaroche; and we know the master has formed large expectations of the pupil; although, as we also know, this picture disappointed him.

figure—stands before the seat of Justice, near her is a slave claiming freedom, together with other figures supporting the allegory. But it must be observed that, as these attributes are dependent for successful description solely on personal idiosyncrasy, the characterism should not fall short of the ideal. As a mere point of comparison the judge is too short and less impressive than the other figures. Virtue is too tall, masculine, and commanding; she is here a heroine; and for a figure in repose there is too great a display of anatomy in the fettered figure. The picture is withal an admirable production, as displaying in a high degree inquiry and profitable study. The style is deduced from that of the modern German school. The colouring is worked out upon a principle of harmonies—the association of cold hues with cold, and warm hues with warm—a precept which is exemplified with agreeable effect throughout the picture.

No. 41. 'The Infancy of Shakspere,' JOHN W. WALTON. An allegory, in which are grouped on a cloud, a child representing Shakspere, attended by Venus, Cupid, and Time, and receiving the offerings of Nature. Above appears a veiled figure, intended for Fate, and below are Neptune and the Nereides. The work is subdued in tone and colour, and affords some meritorious passages of conception; but allegory is extremely difficult of successful treatment, as being a species of the sublime, which is more readily precipitated to the well-known opposite extreme than any other kind of composition.

No. 42. 'Scene from "Paradise Lost,"' HENRY O'NEIL. In favour of either the figure or the pose of Eve nothing can be said; and the head and features are vulgar and without expression. The motive of the male figure is better; there are substance and firmness, but he is encumbered with skins, insomuch as to suggest rather a realization from the history of a barbarous nation, than what we may conceive of the first man.

No. 43. 'Buccaneers attacking a Spanish Ship,' G. STUBBS. The method of attack employed by the buccaneers is here shown—that of rowing to the ships and firing in at the portholes, and then fixing their grappling tackle. Such an engagement as might result from this system of piracy seems to be well described here, although the picture is too high for close examination.

No. 44. 'Richard Cœur de Lion forgiving Bertrand de Gourdon,' JOHN CROSS. This picture appears the first on the list of premiums of £300. In style it resembles the productions of the modern French school. The artist is not generally known, not having exhibited in this country. Of this work it is impossible to speak too highly—it would do honour to any school. We see Richard sitting upright in his bed by an effort, as sinking under the fatal effect of the unskilful treatment of his wound. Bertrand, who had been reserved for a cruel death, having been brought before him in chains, is forgiven, and his fetters are removed. Richard is dying, and this is described with extraordinary power: the features have fallen; they are gaunt and deathstricken; but within the shadow of the brow there yet burns the fire of an eye which had well served the famous King, who now seems to rock to and fro under the exertion of enunciating the few words he is supposed upon this occasion to have spoken. In the prisoner there is some misconception: he seems to recoil in fear from the dying man. The bearing of Gourdon was unflinching when he even expected death; he would not, therefore, express *fear* when pardoned. If he is intended to express joyful surprise, this result is not attained. The frame, moreover, of Richard, although dying, does not come up to the prestige of his high emprise. There are near him men more stalwart were he even in health. We cannot help expressing the most perfect admiration of the figure who is cutting with his dagger of mercy the bonds of Gourdon. His mail and appointments are most exquisitely painted. Were it not that his mail has an Oriental character, he might have been welcomed as having risen from a long sleep over the ashes of a crusader. In sad contrast to this admirable figure sits another equally characteristic—but wearing mixed mail and plate of a date at least one hundred and fifty years later than the time of Richard. We cannot understand these continual errors in pictures which otherwise are highly elaborated. Of the character of the head of Richard we have one remark to offer. The cast resembles very much the 'Saviour' of Delaroche; but we doubt not the resemblance is accidental: it might have been painted from the same model. However, with its few errors, this picture, in expression, character, drawing, descriptive power, and forcible breadth of effect, is among the best of its class we have ever seen; and is, certainly, entitled to rank in the first category of premiums.*

No. 45. 'The Burial of Sir John Moore at Corunna, January, 1809.' MARSHALL CLAXTON. The subject is described as derived from the beautiful and well-known poem on the death of Sir John Moore. The interment takes place by torchlight; the body, shrouded in a cloak, is extended on the ground, surrounded by officers of rank, whose uniforms are strongly lighted up by the reflection from the torches. There is much truth in the management of the picture, the subject of which is sufficiently obvious.

No. 46. 'Henry V., when Prince of Wales, believing the King to be dead, takes the crown from the cushion,' JOHN CALLCOTT HORSLEY. The subject is supplied from the second part of "Henry IV.;" the soliloquy of the Prince of Wales, when he is left watching by the King, whom he supposes dead. The King lies upon a couch within the shade of the hangings, a faint light falling upon him from a lamp. The Prince stands by the couch in the act of adjusting the crown on his head; but in this he does not seem so deeply absorbed as he naturally would be under feelings such as he expresses. He conceives sovereign power to be within his grasp; believing his father to be be dead, he crowns himself—a consummation which he had never before effected with such a prospective suddenly opened to him. This is a position in which no other heir apparent, perhaps, ever was placed; and Henry the Fifth was not the man to accomplish such an act with such signal impassibility. He is playing, as it were, to the spectator; he seems here to feel the restraint of an external presence; although Shakspere has made him utter only such words as he would venture to whisper to himself. This picture is in the prize list of the third class. The figure of the Prince is well drawn, but the features are heavy, and deficient of expression; yet in general effect and execution the picture advances many claims to distinction. †

No. 47. 'The Duke of Marlborough, after the Battle of Blenheim,' J. G. MIDDLETON. This is not so much nationally as personally historical. Immediately after the battle the Duke of Marlborough wrote his despatch, with a lead pencil, on a leaf torn from his pocket-book, which he delivered to an aide-de-camp to be conveyed to the Duchess. He is mounted on a heavy grey horse, and is in the act of delivering the paper to the officer—a simple incident simply rendered. He is attended by his staff, and on the right of the composition the background opens with a distant view of the pursuit of the enemy. The figures are well painted, but the horse ridden by the Duke is not well drawn.

No. 48. 'Battle of La Hogue, in which the French lost twenty-one Sail of the Line,' J. C. SCHETKY. The point of time chosen by the artist is that when the French ships endeavour to escape by towing out of action—a perfect calm having taken place. This is a large and highly-elaborated picture, exhibiting nine or ten of the principal ships engaged in the action, all painted with much careful detail. The dense mass of smoke on the left of the composition deteriorates the effect—it is heavy: we seem to see land through it, and feel close in shore.

No. 49. 'Young Talbot rescues his Father,' WILLIAM GALE. The subject is derived from the fourth act of the "First Part of Henry VI." Old Talbot lies on the ground, and young Talbot attacks the enemy by whom he had been borne down. There is little to interest in the subject, which is not much favoured in the manner of its realization.

No. 50. 'The Destruction of Toulon by the British, under the command of Vice-Admiral Lord Hood, on the Night of the 18th of June, 1793,' W. A. KNELL. This is an admirable picture, but it would be difficult to determine the subject. The Spaniards having set fire to the ships containing the powder, by mistake—these are seen exploding, throwing the line-of-battle ships on the left into strong relief. This is the occasion on which Sir Sidney Smith distinguished himself, when nearly 15,000 of the inhabitants were received on board the ships. It is a masterly picture: the ships, water, and effects are painted with great power; but there is nothing to define the subject—an evil with which we must rest content on most occasions of the kind.

No. 51. 'Landscape,' EDMUND J. NIEMANN. This is a large composition, resembling rather American than English scenery. The materials are a river, nearly occupying the breadth of the near canvas, studded with islets, and flowing through a country diversified with hill and valley. The whole is presented under an evening effect—brilliant, but in some degree disturbed by the numerous points of light which distract the eye.

No. 52. 'Tobias and the Angel,' EDWARD HOLMES. A small picture, in which the two figures appear in a landscape composition which exhibits points of good feeling.

No. 53. 'The Storm,' E. GILL. This is placed, with most of those near it, in a light so defective that the merits of these unfortunately-hung pictures are not seen.

No. 54. 'Marine Architecture, showing the several Rates and Classes of Vessels in the British Navy, in the Reign of her Most Gracious Majesty Queen Victoria,' JOHN WARD. This picture has the character of that which it assumes to be—a marine architectural drawing, in which are shown vessels of every rate, from the ship of a hundred guns down to the cutter—which last, by the way, is too much of a foreground object, and diminishes the importance of the larger vessels. This work is singularly true; hence its principal merit.

No. 55. 'The Battle of Trafalgar, towards the Close of the Battle,' W. J. LEATHEM. The prominent ships are the Victory, the Redoubtable, the Téméraire, and others; but the work is not remarkable for good effect.

No. 56. 'The Battle of Trafalgar,' W. E. D. STUART. The ships here seen are the Victory, the Redoubtable, the Santissima Trinidad, the Royal Sovereign, &c.; but the picture wants effect.

* This work has been purchased by the Commission for the Houses of Parliament. Mr. Cross is an Englishman; but has resided nearly the whole of his life in Paris, where he has superintended the atelier of M. Picot—a painter of the hardened classic of the old French school, whose style, we rejoice to find, Mr. Cross has not adopted. He exhibited a cartoon, and a painting in encaustic, in the preceding exhibition at Westminster Hall; they were not of a character to attract marked notice; he has, therefore, burst upon us suddenly, although his merits have been fully appreciated in France: he has not, however, produced many pictures there, having chiefly devoted himself to teaching. His age is about thirty.

† This picture has been purchased—we believe for the purpose of engraving.

No. 57. 'The Battle of the Nile—Burning of L'Orient,' William Stuart. The ships are here presented under an effect—that of the fire from the burning of the ship mentioned; but it is not successfully worked out.

No. 58. 'The Battle of the Nile,' John Whichelo. The title of this work is accompanied in the catalogue by a long description—which, however, does not assist the picture. Two or three ships only are seen—said to be brought forward under the effect of the fire from the French flag-ship; but the proposition is not successfully made out.

No. 59. 'The Battle of Trafalgar,' Charles Augustus Mornewich. The same ships are here shown; but this version of the battle is not more successful than others already mentioned.

No. 60. 'Edward I. on his Return from Palestine, 1274,' J. A. S. Mitchell. The composition celebrates an event which occurred to the English King when at Guienne—an encounter which took place between him and the Count of Chalons—but in general execution the picture is unsuccessful.

No. 61. 'Ancient Greece—the Embarkation,' W. Linton. This is not a subject fitted for such an exhibition. It is, however, distinguished by a high degree of excellence. The scene is a little bay, round the shores of which are assembled a flotilla of Greek galleys, wherein are embarking the Greeks to be borne to the siege of Troy. A strong shade lies under the cliffs, giving much force to the work, which is, throughout, finished with exceeding care. A production of higher merit in its way is not in the collection; but it is singularly out of place.

No. 62. 'Bolton Abbey—Period of Charles II.,' P. W. Elen. A work of some merit, but scarcely in place.

No. 63. 'Sketch of the Queen reviewing the Drummond Clan (Highlanders) in the Courtyard of Drummond Castle, Perthshire (the Seat of Lord Willoughby d'Eresby), during her Majesty's first Visit to Scotland, 1842,' Jacob Thomson. This is a small sketch showing the clan mustered within the walls of the apparently ancient edifice. Her Majesty and attendants occupy the centre of the composition, which is treated with breadth, and in a manner highly conducive to pictorial effect.

No. 64. 'The Highlands,' Jacob Thomson. A picture of another character, the spectator being placed upon one of the Highland lochs, over which is gliding a boat bearing a party returning from the chase. The centre of the group is a douce-looking grey pony, burdened with the result of the day's sport—a fine stag, which may be presumed to have been shot by Prince Albert, as the prominent figure in the boat seems to represent his Royal Highness. From the shores of the loch the land rises into wild mountain scenery. The composition is remarkably effective and true: it is painted with very considerable ability, and the work is interesting, original, and valuable.

No. 65. 'Pæstum,' William Linton. Some lines from Rogers's "Italy" describe the classic remains of Pæstum, which constitute the subject of the picture. We do not look seaward—we see nothing of the Gulf of Salerno—nor is there a gleam of the sunshine whereby Pæstum boasted its two summers of roses to which Virgil alludes:—

> "Forsitan et pingues hortos quæ cura colendi,
> Ornaret canerem biferique rosaria Pæsti;"

but we see the place—grand in its desolation—for ever speaking to the "heart of man"—and treated with becoming feeling by the artist.

No. 66. 'The Devastated Sanctuary,' W. E. Dighton. This powerfully-effective picture, although containing so little of descriptive object, points, nevertheless, directly to the early history of Britain. It is a landscape brought forward under an aspect of fiery sunset, the sky being draped with heavy threatening clouds. The particular period alluded to is that at which Paulinus Suetonius, the Roman Governor of Britain, made great exertions to possess himself of the localities sacred to Druidical ceremony and worship; in which, having succeeded, he destroyed the temples and cut down the sacred groves. The picture represents one of these places recently devastated. In the foreground appears a British war-chariot, broken and overturned—the horses dead, and the driver, who appears to have fallen into a piece of water, has been drawn out by a woman who laments over the body. The principal objects are large upright blocks of stone, which tell against the wild sky; the whole constituting a picture of high merit.

No. 67. 'Elijah in the Wilderness,' Frederick Ipold. A dark picture; the Angel is descending to Elijah in a halo, which looks too much of a spot in the picture.

No. 68. 'Captain Cook in the Tropical Regions,' John Wilson Carmichael. This is a very carefully-painted picture, describing a warm effect, in which the artist generally succeeds. Two ships are here at anchor in a bay, close in shore, and canoes full of natives are making cautious approaches to the ships, holding up provisions in token of friendship. The ships, canoes, and the whole of the objective, are most accurately painted, but the composition is by no means so interesting as others we have seen by the same hand.

No. 69. 'Captain Parry in the Polar Regions,' John Wilson Carmichael. The treatment of the subject is not so agreeable as that of the preceding, from the deficiency of breadth occasioned by the manner of lighting the objects. It is, however, a work of great merit.

No. 70. 'The Merchantman,' W. A. Brunning. This is a large picture, showing an Indiaman under repair in a dry dock. The ship is accurately studied, with the exception of the bowsprit, which is large beyond all proportion. The whole of the detail of the dock-yard is most patiently made out. The effect of the picture had been materially ameliorated by a more marked diversity of light and shade.

No. 71. 'The Castle of Sourdes, Bearn, Pyrenees, gained by the Black Prince as part of the Ransom of the French King John, &c.,' William Oliver. This subject is not sufficiently connected with English history to claim for it a place in a historical series. Many passages of the work are extremely well painted, especially the middle region of mountains beyond the ruin. The near portions want unity and breadth.

No. 72. 'The Last Struggle of the Ancient Britons for Freedom,' E. V. Rippingille. This picture refers to the defeat of the Britons by Suetonius Paulinus, in the Isle of Anglesea, their stronghold; where they are now represented to be assembled, using every means to excite their multitudes to vengeance on the invaders. A human sacrifice is solemnized, and the presiding Druid imprecates confusion on the enemy of their altars. The women are busied in exciting the courage of the men, who are assembling from all points, armed to repel the Romans from their sacred isle. The composition is intended as a sketch, to be finished life-size; it is full of character and expression.

No. 73. 'The Death of William Rufus,' Charles Branwhite. The horse is dashing across an open space in the forest—the King at the same time falling backwards. Upon the left of the view an agroupment of trees is finely worked out; but it is not supported by the rest of the composition.

No. 74. 'The Tribute,' George Elgar Hicks. The subject is that of the tribute money, from the 20th chapter of St. Luke. There is here and there some good handling; but it is is very faulty in character and drawing.

No. 75. 'The Ordeal by Fire,' Charles Stonehouse. This is the story of Emma, the wife of Canute. She, being accused of infidelity to her husband, submitted to this form of trial, which took place in Winchester Cathedral; when she was considered to have proved her innocence by passing uninjured over nine heated ploughshares. The picture represents her hoodwinked, and about to step barefooted on the red-hot iron. The narrative of the incident is simple and unassuming.

No. 76. 'Betrothal,' F. S. Cary. This is the betrothal of Geoffry, son of Henry II., and Constance, daughter of the Duke of Brittany, who was subsequently known as the mother of Prince Arthur. Both children are placed upon a cushion before the officiating priest; on the right are two figures, representing, we presume, the King of England and the Duke of Brittany; and on the left are two figures, who may be supposed to be the Queen and the Duchess. This regularity in pairing the figures does not contribute to its effect. The two male figures are the most successful in the composition.

No. 77. 'Queen Judith and the Children of Ethelwulph,' W. Philip Salter. The story is, that Alfred was unable to read at eleven years of age, and Judith, his stepmother, offered, as an incitement to her sons, to present a manuscript poem to him who should first qualify himself to read it. The elder princes declined the competition, but Alfred betook himself to study, and won the book; the former are about to seek amusement in the chase—one holds a bow, another has a hawk on his wrist. Now, the bow was not a Saxon weapon; nor is it commonly understood the Saxons *were* skilled in hawking, although Harold, in the Bayeux tapestry, is represented with a bird on his hand. The subject-matter is judiciously selected, but faulty in treatment.

No. 78. 'Landscape and Cattle,' W. P. Earl. We can by no means understand why such a picture should be sent.

No. 79. 'The Shipwreck,' E. Gill. This is a very wild conception—deficient of necessary unity of parts.

No. 80. 'King Edward II. resigning the Crown,' John Richardson. It is impossible to assign space to the figures that are crowded on this canvas. They are all disproportioned, the heads being too large; the features of many are endowed with expression, but the drawing is generally defective.

No. 81. 'Prometheus Bound,' Thomas Cole. Æschylus supplies the subject of this picture. The rendering is literal from the text; the work being a landscape, in which the Titan is seen bound to a high peak, emulating in size the dimensions of the cliff itself. The whole is brought forward under a sunset effect—the subdued light breaking on the near and retiring peaks of the range. The work is distinguished by valuable points.

No. 82. 'The Primate Sancroft and six other Prelates'—viz., Lloyd, Bishop of St. Asaph; Kenn, of Bath and Wells; Turner, of Ely; Lake, of Chichester; White, of Peterborough; and Trelawney, of Bristol—committed to the Tower, for conscience' sake, in the Reign of James II., James Harwood. Many passages of this composition are entitled to high praise; but it is a great point in the treatment of the subject that the Bishops should appear in closer custody than we see them here—for there is too little appearance of arrest to develop the points of the subject. They are attired in their robes, and about to embark, we may suppose, at Whitehall. The artist dwells upon the idea of the humility and meekness of these excellent men; but this he might have qualified with a graver dignity, which had moved more surely the sympathies of the spectator. There are defects of tone which might have been easily remedied much to the advantage of the picture, as that of the background figures is too suddenly retiring—there is no gradation. In the near groupings is an admirable figure of a boatman, the best in the picture. The subjects present many difficulties; to treat it

pictorially is, indeed, almost impossible; the work is, therefore, one of promise rather than performance—one that indicates considerable power, and supplies evidence to justify the hope of future excellence.

No. 83. 'King Henry I. receiving the Tidings of the Shipwreck of his Son, Prince William,' Wm. Maw Egley. There are only two figures, the King and the youthful bearer of the intelligence of an event which weighed upon the heart of the King for the rest of his life. The latter is seated, and wears red and blue robes; the former kneels before him. The proposed point of the composition is sufficiently clear; and there is much merit in the execution.

No. 84. Frame containing four designs for figures of Saints, on gold grounds, executed by various artists, from the designs and under the direction of Alexander Christie, Director of the Edinburgh School of Design. These Saints are St. George, St. Catherine, St. Margaret of Scotland, and St. Andrew; painted in oil, and telling against a brilliant background, gilded and ornamented in the Byzantine style. They are intended for a private chapel, and have been executed with much nicety; but the drawing is faulty—as, for instance, the uplifted arm of St. George; also his right leg.

No. 85. 'The Prodigal's Return,' W. Macduff. This large composition presents the Prodigal seated within his father's house, and attended by his servants for the purpose of clothing him in "the best robe;" but there are none of the valuable qualities of Art.

No. 86. 'The Wreck of the Blanche Nef, or White Ship, off the Coast of Normandy, with the melancholy fate of Prince William, son of Henry I., and his sister Maude, who were drowned A.D. 1120,' T. A. Woolnoth. The point of the story here dwelt upon is the sinking of the boat alongside the ship, in consequence of being overladen. The Prince, with some others, having, on the first alarm, quitted the vessel in the boat, he insisted on returning to rescue his sister, when a rush of the people on board took place insomuch as at once to swamp the boat. Some are already sinking, others cling to the sides, but the principal figures, the Prince and his sister, are still with the sinking boat. The figures are skilfully drawn, and the peril of the party is very forcibly described.

No. 87. 'The Vision of Jacob,' L. W. Desanges. The picture is large, and entirely covered by agroupments of the ascending and descending angels, some of which are well conceived, but the colour of the whole is much too red.

No. 88. 'The Widow's Mite,' John Everett Millais. The Saviour and his disciples are grouped on the right of the composition. He addresses himself particularly to St. John, in calling attention to the donation of the widow, who is on the left of the picture, forming the prominent figure of the best part of the composition, supported by two fruit-sellers, a negro, a pharisee, &c., extremely well associated. But the figure does not very fittingly describe a widow, and, with bad taste, she is made to lead in her right hand a child quite naked. The figure of the Saviour is also insufficient—as, looking little else than drapery, there is no representation of substance. A figure on the right, which may be presumed to be a pharisee, is in too strong shade: there is nothing in any other part of the picture to balance it.

No. 89. 'Blondel discovering the Place of Richard Cœur de Lion's Captivity,' C. A. Du Val. The minstrel is seated with his harp outside the castle wall, and, having sung half the song, is now listening to the voice of the prisoner, who sings the other portion. The lines of the figure compose well, and the picture throughout is carefully finished, but the costume is inaccurate, as being that of a later period—the common slashed doublet and hose.

No. 90. 'Christ teacheth Humility,' R. S. Lauder. "And Jesus called a little child unto him, and set him in the midst of them, and said, 'Verily I say unto you, except ye be converted and become as little children, ye shall not enter into the kingdom of heaven.'" In character, colour, and pictorial dispositions this picture puts forward many claims to praise. The scene, a somewhat unusual one, is just outside the walls of Capernaum. The Saviour is the centre figure, and he addresses his disciples, who are grouped on his left, holding at the same time the child, which he exemplifies, on the right. The heads of the disciples are generally expressive of deep attention to the precepts he delivers, but they are scarcely sufficiently distinguishable from the bystanders. The extreme figure in this part of the composition is seated apart from the rest—he is not a disciple, but an enemy of Jesus. Had this figure in a degree been lightened upwards, and the extreme figures above it been slightly toned down, the effect of this part of the picture had been infinitely improved. Another defect is the extreme depth of tone of the lower part of the figure of the Saviour. On the right of the picture there are some valuable heads, and throughout the whole some beautiful passages of colour.

No. 91. 'The Grief of Adam and Eve on finding the dead Body of Abel,' Henry Tiffin. Abel may be supposed to lie as he fell under the hand of Cain, foreshortened—head downwards on the acclivity of a green bank, on which the altar was set up. Eve, on her knees, laments with violent action over the body; and Adam is also bowed down by excess of grief, but less vehemently expressed. The position of the body of Abel in this composition is a challenge to severe criticism, which must, in every way, exhibit the fallacy of the idea, which has been but to display an anatomical *tour de force* not at all necessary to the subject, as the emotions proper to it are disqualified by such a rendering. The impersonation of Eve is extremely heavy, even to coarseness; and the extremities of the body are inaccurately drawn.

No 92. 'Rizpah,' the Right Hon. Earl Compton. The subject is from 2 Sam. xxi. 10:—"And Rizpah, the daughter of Aiah, took sackcloth and spread it for her upon the rock, from the beginning of harvest until water dropped upon them out of heaven, and suffered neither the birds of the air to rest on them by day, nor the beasts of the field by night." This is the story of Rizpah watching the bodies of those who had been hanged by the Gibeonites, of which two are seen that she is protecting from birds of prey. Portions of the background are well painted, and the other results show much feeling for the valuable qualities of Art. As the work of an amateur, it is entitled to high praise.

No. 93. 'Parable of Forgiveness,' James Eckford Lauder. The picture is painted from the 18th chapter of St. Matthew:—"The kingdom of heaven is likened unto a certain king which would take account of his servants," &c.; and, with No. 95, 'Wisdom,' is placed in the list of those to which premiums of £200 have been awarded. It is distinguished by much that is beautiful. The King—who is too young a man, and not sufficiently signalized as a royal personage—is seated on the left, and before him has been led the servant whose debt to him is ten thousand talents. Himself, his wife, children—all that he possesses has been condemned to be sold in justification of the debt, and he is now about to be dragged from the presence by two muscular figures who are finely developed in the action. Hence the picture could never be regarded as an illustration of forgiveness, but of condemnation, inasmuch as the latter is the point dwelt upon, and there is nothing to speak of forgiveness. The centre group, consisting of the servant, his family, and the royal officials, is beautifully made out; and many of the supplementary figures are highly characteristic. The background is a flat, open, airy monotony which, had it been toned down a little, the external figures had been better supported.

No. 94. 'Christ walketh on Sea,' R. S. Lauder. Two only of the disciples are in the boat, which pitches very much in the tempestuous sea, produced by the "great wind." This is a difficult subject to deal with successfully; and here, as in many other instances in which we have seen it treated, the boat is the difficulty—it is injudiciously disposed; the movement, moreover, is not that of a tempest-tossed vessel. The figure of the Saviour is too tall, considering the distance at which the aërial perspective places him—even too tall to group with the disciples; and it must not be forgotten that he "walked," whereas he is here represented as moving in the manner that we should attribute to a spirit. The picture presents in execution two different dispositions in style. The figure of the Saviour inclines to the modern German movement, while those of the disciples show an adherence to ordinary principle.

No. 95. 'Wisdom,' James Eckford Lauder. This picture, as we have already stated, is coupled with No. 93, by the same painter, in an award of £200. There are three figures in this picture—that of Wisdom, a young woman seated, and supported on the right and left by two other female figures standing. We cannot help thinking that Wisdom had been better represented by an aged man, than by a young woman; elaborate such a figure as you will, the common attribute and characteristic of Wisdom will yet be wanting. The figure on the left holds something like a bridle; the other is so much in shade that we cannot see what she bears; these are commonplace figures, and allegory that is not plain-spoken is *nil*. Wisdom holds before her a book wherein we see Alpha and Omega. The quotation accompanying the title is from Proverbs—"Counsel is mine, and sound wisdom; I am understanding, I have strength;" but her footstool consists of the works of Aristotle and Sophocles. This is a sad confusion of Christian philosophy and heathen philosophy and poetry. In the features of the principal figure there is a great depth of argumentative expression, reminding us of Leonardo's Saviour; this we say as a compliment.

No. 96. 'Christ Blessing Little Children,' W. H. Furse. A large picture comprehending many figures, but cut up into individualities. The power of the picture is exhibited on the right, where is seen a group which has been studied with some success. The costume approaches the modern Oriental, in which there is more truth than in the draperies of classic Art.

No. 97. 'Christ Bearing the Cross,' J. Noel Paton. This picture is coupled with 'The Reconciliation of Oberon and Titania,' and the two are placed upon the list of those for which premiums of £300 have been awarded. We find in this excellent picture little heed of the new lights of Art-philosophy, but a marked dwelling on the simplicities of the schools of the great epochs, exemplified here and there by a reverence for the Bolognese masters. The canvas looks crowded—a redundance which we perceive, by his other picture, that it is difficult for this artist to avoid, urged on as he seems to be by a teeming imagination. "And as they led him away they laid hold upon one Simon, a Cyrenian, coming out of the country, and on him they laid the cross, that he might bear it after Jesus." Of Simon we see but little; the Saviour is the prominent figure, bearing the cross, under which he seems about to sink. Before him are the Marys; on the right the disciples, and behind him a Roman officer and soldiers. The work contains many fine passages of Art, but the figure of Christ is the least successful of the whole. The expression is that of intense bodily pain—to

this the Saviour did not yield, and even rebuked those about him, "Weep not for me," &c. Again, with respect to the colour of this figure; the dazzling intensity of the blue sinks all else in the composition. The defaults of the work are outweighed by very many beauties. It must be admitted, however, that some of these beauties remind us too forcibly of works that were painted by masters "dead in the flesh" centuries ago.

No. 98. 'The Expulsion,' JAMES SANT. Adam and Eve are slowly quitting Paradise. He looks back as

> "nigh in his sight
> The bird of Jove stooped from his airy tour,
> Two birds of gayest plume before him drove."

Eve is supported by Adam in their reluctant progress. In both figures there is much that is beautiful, but the extremities of the male figure are somewhat coarse, and the lower part is individualized; they are relieved with good effect by a dark background.

No. 99. 'The Acts of Mercy,' W. RIVIERE. These, executed of the full size, are three in number, but below these pictures there is a key showing designs for the series. The three subjects are:—"I was a stranger, and ye took me in," "Sick, and ye visited me," "Hungry, and ye fed me." The style of these compositions is too much that of *genre* painting to realize the sentiment of Scripture.

No. 100. 'Rebecca,' AUGUSTINE AGLIO. The two usual figures—Rebecca giving water to the servant of Abraham. There is little study in the picture.

No. 101. 'The Arch of Constantine and Part of the Colosseum, with Remains of the Temple of Venus, at Rome,' WILLIAM PARROTT. The arch is the principal object in the picture, the others being made secondary. Each relic is described with perfect fidelity; but we cannot understand why such a picture should be contributed to this Exhibition; although as a work of Art it possesses very considerable merit.

No. 102. 'Sir John Moore carried from the Field of Corunna,' ALEXANDER CHRISTIE, Director of the Edinburgh School of Design. Sir John Moore is here seen borne off by some soldiers of the 42nd Regiment, whom he desired from time to time to stop, in order that he might note the progress of the battle. The figures are few, but, nevertheless, they look crowded on the canvas.

No. 103. 'Scene in "Macbeth,"' W. HAVELL. That in which the murderers lie in wait for Banquo and Fleance. The scene is a wooded landscape, the time night, and the castle seen on the right. The robbers are concealed near the foreground, and Banquo approaches, preceded by a torch-bearer. The whole painted with a vigorous touch, and sufficiently perspicuous in description.

No. 104. 'The Arch of Titus in the Via Sacra, with the Capitoline and Palatine Hills,' WILLIAM PARROTT. Resembling in character the other picture exhibited under this name. The objective is described with much truth.

No. 105. 'The Funeral of Henry VII.,' EDWARD A. GOODALL. The scene is the interior of Westminster Abbey, which, in all its detail, is described with infinite accuracy. The lower part of the canvas is crowded with figures, grouped in a manner to produce the most judicious effect; the procession extending to the right, where is seen the coffin, covered with a black pall, and surrounded by mourners and attendants. The figures and characters are numerous and varied, and painted with much spirit and decision of touch. The work throughout is distinguished by masterly execution.

No. 106. 'The Shipwreck,' ROBERT WATSON. The title is accompanied by a quotation from Falconer, but the description given in the lines is far outdone by the violence of the tempest on this canvas.

No. 107. 'Luther burning the Pope's Bull of Excommunication at Wittenberg, Dec. 12, 1520,' C. A. DU VAL. A large work, which has in some degree fallen into tameness of composition from the design of affording portraits of numerous contemporary persons. Luther is, of course, the conspicuous person: he is in the act of committing the bull to the flames—a ceremony which many persons have come to witness; near him are Melancthon and his wife, Albert Von Mansfeldt, Philip Von Hesse, Franz Seckingen, and many other impersonations—some applauding, some condemning the act. The great error in the arrangement of the figures is, that the greater number of them are placed upon one plane; we have, consequently, a row of heads from one side of the picture to the other. With this exception, the work has been carefully studied, and is excellently painted.

No. 109. 'Defeat of Kellerman's Cuirassiers and Carabineers by Somerset's Cavalry Brigade at Waterloo, June 18, 1815,' THOMAS SIDNEY COOPER, A.R.A. We see in this beautiful and highly valuable picture an amount of laborious inquiry and careful and spirited execution, which ranks it among the best pictures of its kind that has ever been painted. The composition first strikes the eye as scattered and disjointed; but such is the truth—the French cavalry line was utterly broken—not a squadron remaining entire; driven back in fearfully diminished numbers upon the French position near La Belle Alliance, and on the left of the Genappe road. The attack took place about half-past one o'clock, and the enemy came on shouting "Vive l'Empereur!" This had been anxiously looked forward to by the Marquis of Anglesea, and the result amply bore out that confidence with which he exclaimed, "Now for the glory of the household troops!" This is the most important picture which this artist has ever produced. Examine it where we may, there is nowhere evidence of shrinking from difficulty. It will be understood that in a charge of cavalry the entire conflict is clearly seen in consequence of the absence of musketry.

No. 110. 'The First Attack on the Spanish Armada,' CHARLES BENTLEY. This is an admirable picture—certainly the best which the artist has ever produced—but the spectator feels dissatisfied at seeing only the sterns of the ships. It is well known that the Spanish vessels were much larger than the English; but the difference is not maintained here. Nevertheless, the whole is painted with infinite skill.

No. 111. 'Evening,' H. B. ZIEGLER. A wooded landscape, with figures; not very clearly seen, in consequence of its position.

No. 112. 'Waterloo, 18th of June, 1815—Eight o'Clock, P.M.,' Sir WILLIAM ALLAN, R.A. As comprehensively exhibiting the dispositions of both armies, at a very critical period of the day, this is the best Waterloo picture we have ever seen. The work cannot be too highly praised for the truth everywhere prevalent in it, even down to the minute detail of costume and appointment. The ground has been carefully surveyed—to every object is assigned its proper place; in short, a battle cannot be more accurately painted. We must refer to the catalogue for a full description of the subject, for which we have not left ourselves space.

No. 113. 'Landscape,' JAMES PEEL. A sunny effect, broken by trees; in the foreground is a figure ploughing. The execution seems to be free; but the picture is too high to be seen.

No. 114. 'By the rivers of Babylon, there we sat down; yea, we wept when we remembered Zion,' F. C. LEWIS. This is a dark, wooded landscape, a treatment differing from that under which we see the subject generally brought forward, and, perhaps, not so appropriate as figure composition. The picture is small, and, being hung high, is not very distinctly seen.

No. 115. 'The Battle off Cape St. Vincent, 14th Feb., 1797, under the command of Admiral Sir John Jarvis,' W. A. KNELL. Another masterly naval battle, treated with a spirit and effect worthy of all praise. The time chosen is that when Nelson, commanding the Captain, of 74 guns, boarded the two Spanish ships—San Nicolas, 80 guns, and the San Josef, 112 guns. On the right is the Santissima Trinidad, of 130 guns, closely engaged by the Excellent, 74, Captain Collingwood. In naval battles we rarely see more than a few of the leading ships; here, however, we see the line.*

No. 116. 'Vortigern, despised and neglected on all hands, retired to his own town in Radnorshire, which being burnt by his enemies in hopes that he would perish in the flames, he fled for refuge to an almost inaccessible retreat at the foot of the mountain Rivel, near Caernarvon, where he spent the remainder of his life in continual terror and anxiety,' EDWARD HOLMES. A landscape marked with much nicety of execution and good feeling. Vortigern is represented by an armed figure seated in the foreground.

No. 117. 'Romance,' JOHN EAGLES, A.M. The romance is the story of "St. George and the Dragon." The scene of the conflict is enclosed by rocks, and the hero is in the act of piercing the monster with his lance. The work is extremely deep in tone, and vigorous in touch—avowing a predilection for Bassano and Poussin. As the work of an amateur, it advances claims to merited attention and respect.

No. 118. 'Dejanira, Nessus, and Hercules,' JOHN EAGLES, A.M. This, also, is a dark landscape, which, being hung high and in an unfavourable light, cannot be well seen; it appears, however, to be powerful in effect.

No. 119. 'King Henry I. informed by a little Child of the Loss of Prince William by Shipwreck,' A. JEROME. The story is so well known that it is unnecessary to allude to it. Henry, in accordance with the taste whence he derived his surname, is reading an illuminated MS. when the sad news is broken to him by a child. The head of the King is well painted, but the expression is not sufficiently intense.

No. 120. 'Edwin and Emma,' J. F. GILBERT. We have not more reason to express surprise at this subject than at many others we have noticed. The picture seems to have some merit, but it is hung out of the way of criticism.

No. 121. 'Model, in plaster, for a Statue of Hampden,' J. H. FOLEY. This is one of those statues for which, it will be remembered, commissions were given some time ago. The figure is life-sized; the right hand rests upon a sword, and the left gathers up the cloak on the breast. The head is very characteristic, and endowed with a becoming cast of thought.

No. 122. 'Statue, in marble, of Lord Clarendon,' W. C. MARSHALL, A.R.A. As being in marble, this statue is more advanced than the preceding, and that which follows (for there are three), although it is marked unfinished. It is unquestionably a portrait; but the features are of a class extremely difficult to treat, as not favourable for fine expression. The figure stands in relief upon the left foot, having the right advanced, and holding in the right hand a scroll. The pose and general dispositions of the figure are highly meritorious.

No. 123. 'Model, in plaster, of Lord Falkland,' JOHN BELL. Lord Falkland is represented oppressed with sorrow, and grieving over the sword he unsheaths against his countrymen in defence of his King. Both hands are rested on the sword—the head is bent forward, affording a pose at once extremely judicious and effective, and fully establishes the view of the artist. Of the figure we may remark, that it is somewhat spare.

We cannot help expressing regret that no more marked encouragement should have been given to marine painting—our school ought to excel every other in this department of Art.

As we have intimated, we shall reserve ourselves until next month for a general review of the collection and its probable results.

* This fine work is one of the purchases made by the Commissioners, for the sum of £200.

NOTES ON THE APPLICATION OF THE ARTS OF DESIGN TO MANUFACTURING INDUSTRY IN FRANCE.

By W. Cooke Taylor, LL.D.

SILK MANUFACTURE.

LYONS AND THE VALLEY OF THE RHONE.

Silk, from its earliest introduction into Europe, has received more attention from governments than any other material. It has been protected, encouraged, prohibited; silk dresses have been proscribed by sumptuary laws, and even prohibited by religious scruples; and again it has been encouraged by royal patronage, and made the symbol of sacerdotal dignity. The Mohammedan divines declare that no one can offer pure prayers who wears a particle of silk in his dress, while there are few Christian priests who do not deem silk an essential part of the sacerdotal robe. Exceptional thus in all its stages, it was to be expected that the present condition of the silk manufacture in France should offer much that was exceptional in its aspect—should present to the inquirer a strange admixture of ancient prejudice and modern intelligence. The site where the silk industry of France most flourishes, though in the first instance capriciously selected, is probably the most appropriate that could have been selected. Lyons, the ancient capital of the Gauls, situated on the confluence of two noble rivers, has water communication with those districts where the mulberry and the silkworm flourish most abundantly. The basis of its population is of Latin and Celtic origin, with a lesser admixture of Frank or Teutonic blood than might have been expected. In the rural districts, where the silk is chiefly grown, the population is essentially Gallo-Celtic, and the rearing of silk is singularly adapted to the natural habits of their race. To those who have been accustomed to regard Lower Brittany as the only Celtic part of Gaul, it may be necessary to state that the Gallo-Celt differs from the Breton-Celt in character and organization not less widely than the Irishman does from the Welshman; the Gallo-Celt exhibits a nearer approach to the Latin type: he is the more warm-blooded animal, the more ingenious in contrivance, and the more impressed with ideas of self-respect and self-importance.

The mulberry-tree seems to flourish best in Provence; it is, as is generally known, the proper food of the *phalæna* or caterpillar by which the silk filament is produced, but it is not so well known that by the wise ordinances of Nature, or rather of that Omniscient Providence which has ordained the laws of organization and life, no other insect will touch the mulberry-tree; a certain supply of food is thus ensured to these little spinsters; and this example of contrivance for the perpetuation of a useful species deserves, we think, a conspicuous place in the facts of natural theology.

This fact becomes more important when we consider the enormous expenditure of insect life by which the quantities of silk used for luxurious clothing are obtained. Mr. J. R. Porter, with equal accuracy and eloquence, has observed—"The quantity of silk material used in England alone amounts in each year to more than four millions of pounds' weight, for the production of which myriads upon myriads of silkworms are required. Fourteen thousand millions of animated creatures annually live and die to supply this little corner of the world with an article of luxury! If astonishment be excited at this fact, let us extend our view into China, and survey the dense population of its widely-spread region, whose inhabitants—from the emperor on his throne to the peasant in the lonely hut—are indebted for their clothing to the labours of the silkworm. The imagination, fatigued with the flight, is lost and bewildered in contemplating the countless numbers which every successive year spin their slender threads for the service of man."

Though, apparently, silk appears to be spontaneously produced by the worm, the cultivation of it in reality is pre-eminently artificial. Silk is the cocoon which the caterpillar spins for its nest while in its *pupa* state, and, so soon as its transformation to the butterfly state is concluded, it cuts it way through the filaments, and, by thus destroying the continuity of the thread, renders it almost wholly useless. The longer the time that the worm takes in spinning, the less will be the amount of silk produced. We have found it stated, on the highest authority, that the same number of insects which would produce twenty-five ounces of silk in twenty-three days would only throw off ten ounces if their labours were protracted to forty days.

Natural cocoons, then, supply a very short yield of silk, and that silk, instead of being a continuous thread, would resemble cotton wool of very moderate staple. Those who are aware of the difficulties that attend the converting of the fibrous waste of thrown silk into spun silk, and the great inferiority of the latter article, will at once be convinced that what may be called natural silk would be of little value in manufacture, and little use in commerce.

Wild or native silk is found only in China; if we may place any reliance on the vague notices to be found in the classical writers, it was the first kind manufactured. Virgil mentions in his "Georgics"

> "The distant Seres from their trees who cull
> The filmy fleeces of a wondrous wool."

Commentators were long persuaded that the poet had mistaken silk for cotton. It was not until the Jesuit missionaries had examined China, at the close of the last century, that it became known that the cocoons cut by the escaping fly do resemble "the filmy fleeces of a wondrous wool," and are manufactured into cloth by processes not very unlike the carding, spinning, and weaving of wool. It must, however, be confessed that the description of Père du Halde, the first who communicated this fact to modern nations, is so very vague and obscure that there was room to suspect some mistake, had not his accounts been confirmed by subsequent inquiries. We have, however, still very limited knowledge of the districts in which native silk is found, of the habits of the insect in its uncultivated state, or of the processes employed in spinning the broken filaments into a thread.

It is scarcely possible to comprehend the nature of silk production without some knowledge of the natural history of the insect by which it is produced. This may, however be stated in a few words. Silkworms include several varieties of the same genus *phalæna*, and, like all the rest included in this division, are subject to certain metamorphoses or changes, which constitute the wonders of insect life. The animal appears first as an egg, which is hatched, without any process of incubation, by the warmth of spring, when it comes forth as a caterpillar. In the course of its growth it usually casts its skin four times; but there is a variety, chiefly, if not exclusively, confined to Italy, which undergoes this change but three times. Previous to each moulting of the skin, the worm refuses its food, and appears in a very sickly condition, so as to require care and nursing on the part of its attendants. At the end of from twenty-five to thirty days the animal is found to have attained the full maturity of its growth; but we have not been able to procure any definite information as to the circumstances by which such development is accelerated or retarded. Too rapid growth is, however, said to be of less consequence than retarded development: both causes lessen the amount produced, but the former gives the more glossy and tenacious silk. When the worm has attained its full growth it ceases to eat for the rest of its life, spins itself a cocoon or nest of an egg-like shape, and, having completely enveloped itself, awaits in a state of torpor its transformation into the shape of a butterfly. At the end of from fifteen to twenty days, it gnaws through its cerements, and comes again into the world as a fly, provided with wings, antennæ, and feet, and baptized by naturalists with the new name of *bombyx mori*, or "the fly of the mulberry-tree." The male and the female then go together for a couple of months, at the end of which time the female lays her eggs. Provision having thus been made for the perpetuation of the species, the *bombyces* have fulfilled the purposes of their existence, and die about the middle or end of autumn. Such is the life of the *bombyx mori* in France and Italy; but we cannot tell how they differ from its conditions of existence in its native China.

We have now to see how human intelligence and industry are brought to bear on these processes of insect life. It is easily managed that the female bombyx should deposit her eggs on a piece of cloth or paper, for she instinctively seeks such a *nidus* when it is prepared for her. The eggs or grains of the silkworm are covered with a viscous fluid or gum, which makes them adhere very firmly to the cloth or paper. They are separated from it by being dipped in cold water, after which they are very carefully dried, and, if it be practicable, simply by the heat of the autumnal sun. When dry, the eggs are collected in flat packets of about an ounce and a quarter each, and kept for the heat of the following spring to open them into life.

But the preservation of the eggs during the winter is an operation of some delicacy and difficulty. Cold destroys the vital principle, heat forces it into premature development. It is necessary that they should be preserved at a temperature of from 53° to 60° Fahrenheit; and for this purpose the women of Provence always keep them about their persons. They hang the packets to their girdles during the day, and they place them under their pillows at night. The neglect of such a precaution would be fatal to the future brood.

Having seen in a Chinese treatise on the silk culture, translated for one of the Asiatic Societies, that the health of the future worms would to some extent be modified by the physical condition of the persons to whom the charge was intrusted, we made some inquiries on the subject, and found such a belief very generally entertained by the peasantry in the Valley of the Rhone. They asserted that grave and steady matrons, of robust and equable health, are the best guardians of silkworm grains. But those who know the exciting dances and sports of Provençal villages and hamlets will probably conclude that accidents and carelessness in young girls have much more to say to the safe custody of the worms than immaturity of age. The violent exercise of the provincial dance may, however, produce those vicissitudes of temperature which injure the germ in the egg, and hence may arise the general prejudice against intrusting the egg-packets to the care of the young.

It is further necessary to delay the hatching until the first shoots of the mulberry have come forth to supply the animal with its proper food; and this is often no easy matter during the heats of April in the South of France. As the breeding establishments are often of considerable size and rather costly, it is further necessary that all the eggs should be hatched together; and for this purpose they are collected from their guardians when the buds of the mulberry appear about to burst. The nursery in which the worms are hatched is called the *magnanière;* it must be well ventilated, free from damp, and heated by a stove to a temperature of from 80° to 86° of Fahrenheit. Incubation lasts from eight to ten days; and the process must be very carefully tended to keep up equable temperature, and to secure moderate ventilation without any great disturbance of the atmosphere. The persons engaged in this task are well instructed in the nature and use of the thermometer and hygrometer, though they generally belong to the lowest class of peasants, and receive a most miserable remuneration for their care and trouble.

So soon as the teeming seed is ready for hatching, it is ranged on shelves provided for the purpose, each of which is covered with a piece of paper pierced with pinholes, and having on the top a range of young mulberry leaves, to which each little worm instinctively creeps so soon as it escapes from the egg. As the leaves become loaded with worms they are transferred to shelves of wicker-work covered with grey paper, and this transfer is repeated twice a day. As the heat required for incubation is rather too high for the hatched worm, it is considered of importance that the hatching of each batch should be completed in forty-eight hours, and loss is always calculated upon should this period be extended.

In the Chinese work to which we have already referred great importance is attached to the *isanmon*, or "mother of the worms," who superintends their entrance into the world, and has the charge of their infancy. "She must not take possession of the breeding-chamber," says this grave authority, "until she has washed herself and put on clean clothes, which have not the least ill smell; she must not have eaten anything immediately before, or have handled any wild succory, the

smell of which is very prejudicial to those tender creatures; she must be clothed in a plain habit, without any lining, that she may be more sensitive to the temperature of the place, and increase or lessen the fire accordingly; but she must carefully avoid making a smoke or raising a dust, which would be very offensive to those tender creatures, who must be carefully humoured during infancy—that is, the period before they cast their first slough."

The Provençal nurse-tenders of infant silkworms are similarly prohibited from smoking tobacco, using garlic or pungent herbs, and generally from anything which might render the breath offensive. The solicitude they exhibit for their charge is almost maternal, and it is a thousand pities that it is not more liberally rewarded. But, like all dawdling forms of industry, the rearing of the silkworm appears to be so easily acquired, and to involve so small an expenditure of physical strength, that it must ever be the last resort of the lazy and the feeble.

The worms remain in the *magnanière* or nursery until they have cast their second skin and are about half an inch in length, when they are removed to what may be called their factory. Cleanliness, regulated temperature, and a supply of food nicely graduated to their exigencies, and dependent on a number of circumstances only to be learned by experience, are now necessary to their health. But all these precautions will not save them from a variety of diseases, the names of which in the barbarous *patois* of the country render the *nosology* of silkworms fully as perplexing as that adopted by a pedantic college of physicians. Great care must be taken in removing any worms which evince symptoms of disease, lest an epidemic should spread through the factory. In all large establishments one apartment is set apart as an hospital for the diseased silkworms; but as no record of cases has been kept, and as the remedies applied have scientific names not to be found in any lexicon or cyclopædia, we despair of giving our readers the Pharmacopœia of the Bombyx Mori.

The spinning instinct manifests itself by the worms refusing to eat, abandoning the leaves, and attempting to climb the poles by which the wicker shelves are supported. So soon as this instinct is sufficiently pronounced, twigs of heath, privet, broom, &c., are provided; the leaves are swept away, and the animals are placed in alleys of bushes, about fifteen or sixteen inches wide. Coils of paper or shavings are laid beside the worms that show the earliest inclination to work, and so on as each begins to spin. The cocoons are completed in four or five days; they are then removed from the twigs and sorted, the best being always reserved for breeding stock.

The cocoons to be unwound are not allowed to remain more than a week with the *pupa* alive within them. The animal is destroyed either by being placed in a hot oven, or being subjected to the action of steam. It is fiercely disputed which of the two is the preferable method, and there is a third party who assert that exposure to hot sun is superior to either. One of the most experienced silk-merchants of Lyons, however, assured us that it mattered not a jot whether the poor spinners were baked, boiled, or roasted to death. The only material point was, that they should be killed right speedily, and for accomplishing this he deemed that steam was the most efficient agent.

The filament of the cocoon is agglutinated by a viscous matter or animal gum, which, however, is soluble in hot water. In order to wind the silk, the cocoons are placed in a copper vessel, heated by a stove, and are wound off, several together, into a compound thread; but, as the filament becomes attenuated in proportion to its distance from the centre of the cocoon, the winders are required to possess much dexterity of manipulation, in order to keep the thread of an aquable thickness.

In throwing silk for organzine, it is some advantage to have the silk fresh from the cocoons; and it is pretty generally believed in Lyons, that the silk thus freshly thrown is susceptible of greater brilliancy of die than that obtained from cocoons on which age has hardened the agglutinating matter, or which have been packed and sent to a distance. This is one of the many points connected with the silk manufacture on which inquirers will receive abundance of opinionative statements, and no tangible fact by which that opinion can be maintained. As this was the first point on which the relative advantages possessed by French and English manufacturers came into issue, much attention was paid to it; but the difficulties of obtaining definite information were insuperable, and the only thing which seemed to be ascertained was, that the silk suffered some injury by any delay in winding it off the cocoon; but that, when once reeled, it seemed very doubtful whether it suffered anything from deferring the throwing process.

We saw no throwing-mill at all equal to that of the Messrs. Royle, at Manchester; and we much doubt whether any organzine is produced in Europe which, in evenness and firmness of texture, can vie with that manufactured in England. A far more difficult and complex question arises out of susceptibility of colour Atmospheric influences have a decided but not very intelligible effect on the filature and spinning of silk; we have been led by many circumstances to suspect that in the reeling, and still more in the throwing of silk, special atmospheric conditions produce chemical effects on the substance of the filament which materially affect the perfection and brilliancy of colour which the silk can receive in later stages of manufacture. But, while we have a general conviction of the fact, we can adduce no special evidence to support it, save that the organzine of Piedmont, where atmospheric conditions are most peculiarly favourable, is notoriously the best and most valued in Europe.

No one who has had the misfortune to work as a volunteer statistician will doubt the difficulties which beset all inquiries into profits and wages. In the case of growing silk there were the most complicated and varied terms of agreement—sometimes for fixed sums, and sometimes for shares of profit between the owners of silkworms and the proprietors of mulberry groves. These two sources of profit are not always united in the same person; but the consumption of leaf is so enormous that the mulberry proprietor is always pretty certain of his returns. One of the latest writers on the subject gives us the following table of the consumption of the produce of an ounce of eggs from the birth to the time of spinning:—

Before the first moult they consumed	7	lb. of leaves.
Between the first and second	21	,,
Between the second and third ...	69	,,
Between the third and fourth.....	210	,,
Between the fourth and spinning	1281	,,

Now, the amount and the quality of silk produced are generally proportionate to the amount of food consumed, especially in the fourth period—that of greatest voracity; and, therefore, the mulberry proprietor may be well assured that the consumers of his produce will not be stinted.

It appeared that the wages of the winders, doublers, and throwsters were subject to much fluctuation; but we believe that the average may be fairly taken at eight shillings per week for men, and five shillings and sixpence for women, working from fourteen to sixteen hours per day. The winders and throwsters, however, suffer less than the weavers in periods of commercial depression, for they more readily have recourse to agricultural employment.

In comparing the textile fabrics of England and France it is obvious at a glance that the French superiority is limited to the fashionable trade—of all others the most uncertain and fluctuating, though in some seasons the most lucrative. Fashion decides one year that nothing but silks should be worn, and the next that anything rather than silk should be worn. A season of satins and brocades is succeeded by a season of chalès, cashmeres, goats' hair, alpaca wool, or any other material that caprice may dictate. In the first instance, the workmen are gorged with repletion; in the second, the weavers descend armed from their garrets—barricades are erected, the National Guard abortively attempted to be organized, the military are called in, and, after a desperate fight, the defeated insurgents condescend to inform their terrified townsmen that they are in want of work and wages, both of which they would have been much more likely to obtain had they simply stated their case at the beginning.

Lyons has all the aspect of a place which is alternately rich and wretched by fits and starts. The proportion of country gentlemen living on their rents, and of retired tradesmen enjoying their profits, is less in the ancient metropolis of the Gauls even than in Manchester, which, according to law, was nothing better than a village less than twenty years ago. Its aspect is very like that of the Old Town of Edinburgh, save that the stre ts are cleaner and more attention paid to ventilation and sewerage. It has on working days a very deserted aspect, there being few factories in proportion to the number of small establishments and of weavers having their own looms in garrets and cellars. So far as we could judge, the silk industry in the city is stationary, chiefly from the influence of the prohibitory system. There is a heavy duty on the importation of raw silk, to protect the homegrower; there is a heavy duty upon iron, which prevents the introduction of new machinery; and the local taxation is heavier than in Paris. Superiority of taste, and peculiar facilities derived from long experience, are the chief supports of the silk trade of Lyons and the ribbon factories of St. Etienne. There is much alarm felt in France at the progress of the silk manufacture in England; and extreme jealousy is evinced by every house save those which are celebrated for first-rate goods. As the Lyonese designs are, for the most part, sold to some Parisian house before they are worked, inquiries respecting patterns, &c., must be made in Paris. Every possible facility was afforded us at De Lisle's great establishment, which is, we believe, one of the largest depôts for textile fabrics in the world; but the most simple questions were answered with downright incivility at the warerooms of Hervieu and Potard, on the Boulevards. In Lyons itself, there is little special information to be obtained, the manufacturers being found not to exhibit any novelty until a certain time after its appearance in Paris.

The excellence of the Lyonese designs, and the rapidity with which they are produced, deservedly excite admiration. We have often regretted that these beautiful patterns only enjoy an ephemeral existence. Six weeks are a long life, even for the best design. On this account, we have not engraved any of the patterns in silk or ribbon which we collected. They became obsolete before we could commence their description.

The first great cause of the excellence of the Lyonese designers is the superiority of their schools. In these the very highest principles of Art are taught in connexion with the most minute details of manufacture. Part of the expense is borne by the municipality: corporation schools receive the funds which in England are lavished upon corporation feasts; and the instruction of the young receives the attention which we bestow upon the gluttony of the old.

No such blunder is committed as teaching design specially and exclusively; the course of education in *L'Ecole Martinière* includes anatomy, zoology, botany, chemistry, drawing, and the other elements of the Fine Arts. Loom-patterns, and other special designs, are only a subordinate part of instruction, and are rarely practised until the pupils have mastered the general principles of Art, and so much of mechanical and chemical science as will enable them to know the processes by which their designs must be realized. A similar course is pursued at the great School supported by the municipality, where about two hundred youths are gratuitously educated for five years. To this school a good botanical garden is attached, and a conservatory, where the youths draw flowers from the growing plant, not as in England, from cut and often withered specimens. This is, indeed, one of the greatest advantages that French designers enjoy; and not the less valuable because so easy of access.

The manufacturers are educated in taste, as well as the designers they employ. Junior partners, even of the most extensive establishments, may be seen studying in the School of Arts; while the sons of all manufacturers go through the same routine of artistic, mechanical, and chemical studies as the youths trained in the School of Design. Even the operatives are included in this wise system; drawing is taught in all the primary schools, and there is scarce a weaver in Lyons who is not well skilled in the analysis of pattern.

The designers of Lyons surpass those of Paris in their floral patterns. Flowers, indeed, appear to be a perfect passion in Lyons—not horticultural curiosities, but the simple flowers of the natural plant. The workmen employ much of their leisure in gathering flowers and trying the effect of grouping them in various combinations. Indeed, the operatives frequently suggest new designs to their employers, and still more frequently introduce elegant modifications and valuable improve-

ments into the designs that have been furnished by the regular artist.

Connected with the Schools of Design and *les Ecoles des Arts et Métiers* are "the Weaving Schools," which are attended by designers as well as operatives. The master exhibits a pattern to the pupils, and requires them to exercise their ingenuity in devising the best means of realizing it in a textile fabric. He trains them to be prompt in the analysis of pattern, and in the suggestion of such modifications as may facilitate production, and such alterations as may improve general effect.

So general is the feeling in Lyons that pattern is the principal element of success in trade, that there is hardly a large house in the city in which there is not a partner who owes his place in it to his success as an artist. The Silk Museum, attached to one of the schools, is itself a school of the highest value: it contains specimens of silk fabrics from the earliest known age, and from various countries, down to the Lyonese silks of the preceding year; and to each specimen is annexed a detailed explanation of the mode in which each pattern was produced. All works of Art, all public gardens, and very many private collections, are gratuitously opened to the people. Even in the frenzy of insurrection the mob of Lyons abstains from injuring objects of taste and beauty. Artists, whether rich or poor, are universally respected; they may, in fact, be regarded as the aristocracy of the city. It is perfectly astonishing to see the pride that the weavers take in their knowledge of design: they collect patterns very carefully, turn them over, discuss their merits, and generally predict their good or ill success with perfect accuracy. Indeed, one of the first questions asked by a Parisian mercer when requested to speculate in patterns is, whether they have met the approbation of the operatives.

The registration of patterns and the security of copyright in design are very efficiently performed by the *Conseil des Prud'hommes*—a committee consisting of an equal number of masters and of operatives, elected by the bodies to which they respectively belong. To this council all disputes between masters and men, and, indeed, nearly all questions connected with the silk trade, are referred. Their decisions are generally calculated to conciliate the adverse party; but they often exhibit a decided leaning to that flagrant error of the Protectionists—the possibility of a ruling power determining the rate of wages. On some occasions, too, they have shown an ignorant prejudice against improvement in machinery. Indeed, the first Jacquard loom was broken to pieces by their order.

On the whole, we doubt whether the silk manufacture at Lyons can be called a very thriving trade. The expenses of mounting patterns, in consequence of the mania for new designs, are very heavy. Wages are low, and provisions are dearer in Lyons than in Paris. The trade, being one of orders and not of stocks, is extremely fluctuating: sometimes the operatives have no employment whatever, at other times they are called upon to work so much as twenty hours per day. There is not a weaver satisfied with his condition; and prejudice sets master and men in opposition to the only means by which that condition could be ameliorated—the improvement of their machinery. Though Lyons was the parent of the Jacquard loom, the Jacquards manufactured in the city are inferior to those used in Manchester, especially in Holdsworth's establishment; and we believe that work is now executed in England which could not be produced by French machines.

But Lyons decidedly maintains its superiority in design, both in quantity and quality. The fertility of the artists is perfectly amazing: it could not possibly be sustained if they did not live in a moral atmosphere thoroughly impregnated with Art and artistic associations. In this respect Manchester bids fair to compete with Lyons at no distant date. The successors of the lamented Louis Schwabe are cultivating the taste of their work-people, and stimulating the production of original design. The new Parks will, we doubt not, be kept in such order as to cherish a love for natural beauty; but we fear it is hopeless to expect the still greater improvement of opening the Botanic Garden on Sundays and holidays to students, artists, and operatives, or the establishment of a Botanic Garden in connexion with the School of Design.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF THOMAS BARING, ESQ., M.P., NO. 40, CHARLES-STREET, BERKELEY-SQUARE.

THE collection under notice is only of recent formation. During the last seven or eight years Mr. Baring has been an active purchaser of works, by our own artists, from the several Exhibitions; and has obtained a considerable number of pictures of the modern Dutch and Flemish painters.

By the demise of his Excellency the Baron Verstolk van Soelen, of the Hague, a cabinet of Dutch pictures formed by this distinguished nobleman became disposable. It was one of the few private collections in that country of fine examples of their own masters, and had been gathered with boundless liberality in price, and with the greatest taste in selection. When preparations were making last year for the sale, the entire collection was acquired at the valuation affixed by the family, and the pictures were brought to England. They were divided between three gentlemen, and Mr. Thomas Baring became one of the fortunate participators in the division of these gems of ancient Art.

The greater number have always been considered among the finest specimens extant for the various qualities of the masters; nearly all have been described in the important series of Smith's "Catalogue Raisonné," and their merits descanted upon.

Mr. Baring's collection does not include a single Italian or Spanish picture, and, with the exception of a small number of modern French works, it may be divided into three portions, each of high consequence: the English school, the modern Dutch and Flemish, and the ancient Dutch and Flemish, are respectively well illustrated by the specimens.

Of the English pictures it is unnecessary to do more than give the title of the subject; many of them are already familiar to the public, having been in exhibitions or engraved, and have been so amply commented on heretofore that further notice would be superfluous. The modern foreign pictures include a considerable number of marine pieces from the elaborate pencils of Koekkoek, Schotel (of Dort), Schelfhout, and others; with the *genre* compositions of the greatest names of the modern Belgians, such as Madou, Leys, De Bruycker, and Dyckmans; among the French celebrities will be found Paul De la Roche, Le Poittevin, and Meissonier.

DRAWING-ROOM.

DE WITT. 'Interior of a Church.' From the Verstolk collection.

J. WYNANTS. 'Landscape,' with figures by LINGELBACH. A brilliant small picture, formerly in the possession of Mr. Gray, of Harringay-house, Hornsey.

JAN STEEN. 'The Lovesick Lady.' An interior. The physician is standing and writing a prescription, while the mother is near; a youth playing with a syringe and the nurse are standing by. The young lady, who is seen in bed, expresses more of mental feeling than bodily pain; the cause for which is indicated by a picture of a pair of lovers on the wall, and a small image of Cupid over the door. From the Verstolk collection.

REMBRANDT. 'An old Man's Head.' Life size. From the Verstolk collection.

VAN DER CAPELLA. 'A Calm, with numerous Groups of Shipping.' Beautifully grouped, and painted in fresh, clean, and silvery tones.

A. VAN DE VELDE. 'Rendezvous de Chasse.' This picture is in the most perfect condition of pristine beauty. The representation is that of the assembling of persons previous to hunting, on a terrace adjacent to a mansion. The figures include a lady and gentleman elegantly attired; a white palfrey, sumptuously caparisoned, held by a page in scarlet dress; two pilgrims soliciting charity; and lesser ones of grooms, dogs, and the family equipage in the middle distance. The date of this elegant performance is 1662. Formerly in the collections of Randon de Boisset, Duc de Chabot, Prince Galitskin, M. Francillon, and the Baron Verstolk.

A. SCHELFHOUT. 'A Frost Scene—View on a Canal.'

EDWIN LANDSEER, R.A. 'The Travelled Monkey.' A picture extensively known by the engraving, and requiring no comment on its excellence.

G. METZU. 'The Intruder.' The size of this picture, being two feet two inches and a half high, and one foot eleven inches and a half wide, as well as its high quality, renders it one of the most capital works of the master. The story from which the title is given represents a gentleman impeded by a maid-servant from entering a bedroom where two ladies are attiring. It possesses in a superlative degree the painter's accomplishments of elegant drawing, rich colour, and accomplished execution. Formerly in the possession of Sir Charles Bagot, and lastly, from the Verstolk collection.

S. DE KONINGH. 'Head of an Old Man.'

J. ASSELYN. 'Cattle watering, with Peasants, Ruins in the background.' It is hardly possible to accord too much praise to this very remarkable picture, which rivals in an eminent degree the similar subjects by C. Du Jardin, to whose best works this is scarcely inferior. From the Verstolk collection.

J. VAN DER HEYDEN and A. VAN DE VELDE. 'View of the Entrance into a Town.' This is a very admirable performance, and portrays the architectural gateway forming the entrance to a Dutch town after traversing a bridge with three arches. A groom is watering horses in the river, which flows in rapid eddies towards the front. From the Verstolk collection, and formerly in the Lebrun Gallery, where it is engraved.

DE WITT. 'Interior of a Church.' From the Verstolk collection.

R. P. BONINGTON. 'View on a Flat Shore at Low Water, with a Waggon and Figures.'

W. MULREADY, R.A. 'The Whistonian Controversy:' a well-known and admired picture, recently exhibited at the Royal Academy.

B. C. KOEKKOEK. 'Landscape—a Forest Scene.' There are many fine pictures by the modern Flemish and Dutch artists in Mr. Baring's possession. In the description of Mr. Stewart's collection in the May number of the ART-UNION, the various merits of these masters were noticed: it becomes unnecessary now to do more than refer to the remarks then made.

E. W. COOKE. 'A Sea-piece, with Vessels and a brisk movement of the watery element.'

W. COLLINS, R.A. 'A Coast Scene.' Two fishing-boys and a net give interest to a lonely subject.

SIR D. WILKIE. A small picture—a study for the large picture in the Duke of Wellington's collection—beautifully finished, of 'The Chelsea Pensioners reading the *Gazette* of the Battle of Waterloo.'

G. TERBURG. 'Lady Drinking.' A youthful female, gracefully attired with a black silk mantilla over a yellow jacket and grey skirt, is drinking a glass of liquor, having a china jug in her right hand resting on her knee. From the Verstolk collection.

J. DYCKMANS. An interior, with an old woman spinning, a girl with a doll, a boy, a cat, and accessories; all truthfully finished.

B. C. KOEKKOEK. Landscape—a charming view on the banks of a river, with figures.

E. W. COOKE. 'View on the Seashore.'

J. B. SCHOTEL. 'Seashore in Stormy Weather, with two Fishing-boats and Figures.'

JAN STEEN. A portrait of himself, seated and playing on a mandolin, with a most hilarious countenance; painted with remarkable delicacy and transparency of colour. It

has been engraved by Marr, and forms the frontispiece to Smith's valuable "Catalogue Raisonné" of this artist's known and authentic pictures. Formerly possessed by M. Brentano, and last from the Verstolk collection.

E. Verboeckhoven. 'A White Horse, with Man and Dog reposing.' Exquisitely pencilled.

G. Terburg. 'The Letter.' This subject is engraved in the Choiseul Gallery, and has been repeated thrice by the painter. It represents a lady seated at a table, dressed in a grey corset, trimmed with gold and pearls, writing a letter. From the Verstolk collection.

T. Creswick, A.R.A. An avenue in a park, adorned with figures promenading.

Jan Steen. 'The Drowsy Schoolmaster and Riotous Scholars.' The title at once explains the subject, which is treated with infinite spirit: fun and frolic are triumphant, with a little mischief intermingled. The picture is dated 1672. From the Verstolk collection.

Sir A. W. Callcott. 'Cologne, from the River.' Sunny and sultry in effect; painted with consummate skill in aërial perspective.

P. Wouwermans. 'Travellers halting at an Old House.' Horses and figures fill the foreground; in the distance is a river, with two boys bathing, and two others preparing to follow their example. A clear-toned picture in the artist's latter time. From the Verstolk collection.

Sir J. Reynolds. Study of two children's heads.

H. Van Hove. An interior, representing a staircase with a female figure.

Meissonier. A small picture, with a whole-length figure of a gentleman inspecting the contents of a portfolio. Skilfully treated with great finish.

M. Hobbema. A small landscape embellished with trees; a pond occupies the foreground. Of the richest impasto of colour, sparkling in touch, and true to Nature in her variegated tints of foliage.

G. Metzu. Small head of a gentleman, being his own portrait, holding a pipe in his hand, when about fifty years of age; painted with great force and freshness. Formerly in the Braancamp cabinet, afterwards in that of Sir C. Bagot. From the Verstolk collection.

F. Goodall. 'Le Bon Curé.' This esteemed picture needs no description, having been recently exhibited by the painter at the Royal Academy.

W. Mulready, R.A. A child induced by another female, apparently a sister, to give alms to a couple of swarthy-looking foreign wanderers seated in front. It is carefully painted, but rather heavy in colour.

A. Ostade. Three boors enjoying their pipes and pot in an apartment; two of them are seated at a triangular table; the third stands behind, filling a pipe: the figures are seen from the knees. From the Verstolk collection.

A. Van de Velde. 'A Hunting Party.' A lady elegantly habited, mounted on a dun-coloured horse, is in the act of striking with her whip a prancing white charger which is held by a groom. Other figures, in appropriate occupation, enrich a scene of singular beauty, which is enlivened by the lustre of a fine day. It is of the highest brilliancy of colour and delicacy of pencilling. Formerly in the collections of M. Lormier, Randon de Boisset, Count de Merle, Lord Liverpool, and the Baron Verstolk.

P. De la Roche. 'The Holy Family.' An upright picture with an arched top. The Virgin is seen to the knees standing, holding the infant Saviour in her arms. St. Joseph is seen behind, reclining. This admirable work of the great French artist excited universal attention when exhibited at the Royal Academy in 1845.

A. Cuyp. 'View on a River in Holland.' The effect of a fine summer's morning is suffused with the most perfect serenity and repose on every object. A group of fishing-boats, with the sails listlessly hanging, is on the left; in front a boat, filled with figures, is being rowed forward, and is seen foreshortened. Various other vessels are seen in the distant haze. The subject is composed of the most simple materials, but the aërial truth is so great that, even among the painter's works, this picture is one of the few of that surpassing excellence to which the term of superlative is applicable. From the Verstolk collection.

T. Uwins, R.A. 'Italian Peasants returning from the Vintage.'

C. R. Leslie, R.A. 'Scene from "The Merry Wives of Windsor."'

P. Wouwermans. 'Les Marchands de Chevaux.' This picture is so named on the engraving after it by Moyreau. Before a rustic cottage and two tents a numerous assemblage of figures is displayed, among which is a white horse, which a dealer is showing to two gentlemen. The other figures are occupied in the amusements of a fair. It is engraved in the Choiseul Gallery, from which it passed to those of the Prince de Conti, M. Durney, Brentano, and finally to the Baron Verstolk.

Jan Steen. 'The Wedding.' In a confined street of a Dutch town the bridegroom is welcoming his bride on her return from church, and descending the steps of a house to receive her. It is one of the painter's most excellent pictures, but alloyed with the coarse humour he occasionally indulged in. From the collections of M. Muller and the Baron Verstolk.

H. Koekkoek. 'Seashore, with a Breeze.'

LIBRARY.

Lauder. 'The Looking-glass.' A young lady is represented in admiration of her charms or attire, before this important appendage of the dressing-room.

T. S. Cooper, A.R.A. 'Landscape, with Cattle fording a Stream.'

C. Landseer. 'Lady reading a Letter.'

Meyer. Sea piece—'Entrance to a Port.' The artist is a pupil of Schotel, of Dort.

J. Linnell. Portrait of Sir Thomas Baring, whole length, small size.

Sir D. Wilkie. Small picture of 'The Rabbit on the Wall.'

After Vandyck. 'The Children of Charles I.'

E. Verboeckhoven. A cow reposing, and four sheep. One of the most elaborate gems for truth of character, colour, and finish of this celebrated Flemish cattle painter.

Sir D. Wilkie. 'Doctor bleeding a Lady.'

S. Gilpin. Horses in a landscape.

Callot. 'A Grotesque Procession.'

R. P. Bonington. 'The Ducal Palace.' The celebrated large picture with a procession of monks in red attire; originally painted for Mr. Carpenter, of Bond-street. The solid pure colour of every part retains its full lustre: it is one of the finest works of the artist for subject; full of detail, and important in size.

W. Van de Velde. 'A Calm and Shipping.' Copied from the original by E. W. Cooke.

J. Linnell. 'Lady Baring.' Companion-picture to the other by the same painter.

T. Stothard. 'Scene from "The Decameron."'

R. P. Bonington. 'View on the Shores of the Mediterranean Sea.'

P. Naysmith. 'Landscape with Cottages.'

A. Cooper, R.A. 'Troops pillaging a Baggage Waggon.'

A. Schelfhout. 'A Coast Scene.'

Sir David Wilkie. 'The Turkish Letter-writer.' The background was left unfinished, but the heads, hands, and some other parts, appear to be completed. The character is seized by the master with the most perfect reality; the figures appear to live, breathe, and be imbued with thought.

W. F. Witherington. 'Sancho returning with the Wounded Knight.' From "Don Quixote."

J. H. Koekkoek. 'Coast Scene, with a Breeze.'

Sir David Wilkie. 'The Arab recounting in a Turkish Café the story of the Siege of Acre.' This is another of Sir David's scenes in the Levant, replete with the interest he so well imparted to conversational subjects.

E. W. Cooke. 'View of Calais from the Sea.'

H. Howard, R.A. 'Girl with the Shell on the Seashore.'

W. Collins, R.A. 'The Errand Cart.'

THE DINING-ROOM.

Lingelbach. 'An Italian Landscape,' with a dance of peasants in the foreground, to which a bagpipe and a tabor are animating the rustic festivity. An awning is stretched from the house to an old tree, which affords shelter from the heat of the sun to many figures grouped under it.

F. Stone. 'The Proposal.' An engraved picture, and so extensively circulated that it is one of the most familiar subjects.

F. Stone. 'The Admonition,' companion to the above.

W. Etty, R.A. 'Venus, Cupid, and Psyche.' One of those elegant refinements of human form, painted with due care for reputation.

J. B. Schotel. 'View at Sea, with a stiff Breeze.'

W. Etty, R.A. 'Sabrina and Nymphs.' Companion to the preceding picture of this master.

E. W. Cooke. 'View of Amsterdam from the Port.'

Sir Joshua Reynolds. 'Portrait of Mrs. Fenhouilet.

Schendel. A candlelight scene of a market-woman, with a stall well stocked with vegetables, talking to a servant with the market-basket on her arm, and a male figure beyond. The costume and buildings are of Dutch character, in harmony with the patient labour successfully bestowed on the execution.

R. P. Bonington. 'The Balcony.' A small group of two gentlemen and a lady, in antique attire, on the balcony of a palace in Venice, freshly painted, with an evident reliance on the scale of colour of the masters of the Venetian school.

C. Dusart. 'An Interior, with Figures.' An old man is holding up a puppet to a child lying in a cradle, two other children are grouped near it. The fine pictures of Dusart are rare, having been atttributed to A. Ostade, from their near approach to his excellence. This is, at least, honestly designated. From the Verstolk collection.

Sir Joshua Reynolds. 'Venus chiding Cupid.' Familiar to every one by the print of the subject: it attracts the visitor, nevertheless, by the magnificent impasto of colour and *chiaro-'scuro* with which the composition is treated.

G. Liverseege. 'The Falconer.'

Muscher. The portrait of 'W. Van de Velde at his Easel, painting.' A very clever small whole-length figure of the painter, seated on a stool and mixing a tint on the palette. It has been engraved by C. Lewis for the the frontispiece to Vol. VI. of Smith's "Catalogue Raisonné." From the Verstolk collection.

After Sir J. Reynolds. 'Robinetta.'

F. R. Lee, R.A. 'Landscape — Figures ploughing.'

Gainsborough. Small hilly landscape.

Fleury. 'The Miser.'

W. Collins, R.A. Landscape and figures. An expanse of open ground leads to a village in the middle distance; the foreground is occupied by a group of figures, representing an old man drawing a thorn from a child's hand, other children looking on; an ass is standing near, and two bundles of small sticks and twigs indicate the cause of the accident.

D. Roberts, R.A. 'Edinburgh Castle, from the Town.'

Sir Joshua Reynolds. 'Portrait of a

young Lady, Miss Archer.' One of the most attractive of Sir Joshua's female portraits. It is that of a child; but so unaffected in feature and force that it captivates by the absolute reality of feminine innocence.

D. Maclise, R.A. 'The Knight's Departure.' An oft-repeated story of lovers parting, caused by war's alarms.

J. C. Schotel. 'View at Sea—a Calm.'

Gainsborough. 'Landscape and Cows.'

W. Mulready. 'Burchell and Sophia,' now in the Exhibition of the Royal Academy.

STUDY.

H. Leys. 'Exterior of an Inn.' A gentleman is paying the reckoning to a female attendant, who is holding a jug; a lady remains seated at a table drinking. This renowned artist of Antwerp appears, in this collection, with two small examples of the most exquisite beauty. For tenderness of tone and transparency they are almost inimitable among modern painters.

A. Van der Neer. A flat river scene of the most uninteresting matter, under the effect of sunset, which is treated with all the illusion of Nature that Art is competent to delineate. From the Verstolk collection.

Luyx. 'An Interior, with four Figures, seen to the knees.' One is reading a paper, two others are engaged with their pipes and glass, a female in the background entering with a dish of ham. Clean tints, suitable expression, and clever pencilling, with agreeable tone of colour, make the delineation of a most ordinary scene interesting.

Verboom and A. Van de Velde. An admirable 'Woody Landscape,' with figures by the latter master. Rich in subject, and solid in colour. From the Verstolk collection.

Berkheyden. 'The Town-house of Haerlem.' The architectural precision of the buildings, the sunny light cast over the view, and the foreground embellished with groups of figures, all so admirably painted, constitute this picture a rare example of the master. From the Verstolk collection.

H. Leys. 'A Traveller in antique Costume paying the Hostess at the Door of a Cabaret; other Figures in the middle distance.'

A. Van der Neer. 'Moonlight,' companion to the 'Sunset,' and equally fine. From the Verstolk collection.

Breckelenkamp. 'An Interior, with an old Woman combing a Boy's hair;' unworthy of any further description.

Van Vliet. 'An upright View of the Interior of a Church.'

E. W. Cooke. 'Landscape—a View of Rembrandt's Mill.' This and the two succeeding pictures are very interesting for the subjects displayed. The mill is on the banks of a stream.

E. W. Cooke. 'An Interior of Rembrandt's Mill.'

Idem. Another view of the same.

Madou. 'An Interior, with many Figures.' This admirable painter appears, according to his usual custom, to have introduced an episode, but the story is not quite apparent; it probably relates to an occurrence in the history of Belgium. A female in mourning attire appears offering some jewels to an elegantly-dressed female; two cavaliers are intently engaged, and a judicial functionary in bag-wig, with other figures, compose the grouping. The costumes are of our period of Charles II. Independent of the elegant pencilling, clever *chiaro'scuro*, and other qualities of Art, it possesses the completeness of purpose which is so difficult of attainment in Art.

De Bruycker. 'An Interior — Children showing a Bird's-nest to an old Woman.' This is another painter of the modern Flemish school, whose works are little seen in England; but deserving the greatest praise for the perfection of elaboration they display even in the most unimportant objects.

Simpson. 'A Girl sitting by a Fountain.'

Decker. 'Landscape, with Figures.'

R. Wilson. Landscape, with water falling over rocks, called 'A View in Scotland.' Some figures are fording the stream, others, with one on horseback, approaching the margin.

P. F. Poole, A.R.A. 'A young Woman carrying a Child across a Brook.'

G. Schalcken. 'Portrait of the Grand Pensionner, De Witt.'

Idem. 'Portrait of a Lady,' wife of the preceding. This pair of pictures are excellent examples of the painter's skill in portraiture. Both are from the Verstolk collection.

Franquelin. 'Scene from "The Barber of Seville"—Consolation of the Page.'

Edmonstone. 'Study of Italian Figures.'

T. Uwins, R.A. 'Dorothea.'

T. Webster, R.A. 'Going to School;' 'Returning from School.'

W. Muller. 'View of Angiers.'

IN UPPER ROOMS.

Pidding. 'The Draught Players.'

A. Fraser. 'The Cobler.'

J. Linnell. 'Woman Selling Vegetables.'

T. Webster, R.A. 'The Dancing Bear.'

F. R. Lee, R.A. Four small landscapes.

W. Müller. 'Street in Cairo.'

IN THE HALL AND ON THE STAIRCASE.

Ferdinand Bol. 'A Lady and Gentleman,' life size, seen to the knees, probably portraits. This and the other picture by this master which is hung on the opposite side of the Hall, are among his most masterly productions. They are brilliant and transparent in colouring, painted with a vigorous touch, reminiscent of his master Rembrandt.

. . . . Portrait, small whole length of Gibbon the historian.

F. R. Lee, R.A. 'Landscape.'

O'Connor. 'Rocky Landscape.'

Ferdinand Bol. 'The Prize of Archery—a Lady receiving from her Companions a Wreath in honour of her superior Skill in Archery.' Formerly in the collection of Sir Charles Bagot, and lastly in the Verstolk gallery.

F. R. Lee, R.A. 'An Ancient Oak-tree.'

De Koningh. 'An extensive View in Holland, a Country House embosomed with Trees near the Front.' Painted with fine impasto. The figures appear to be by the hand of Lingelbach. From the Verstolk collection.

Sir J. Reynolds. 'Portrait of Dunning, the first Lord Ashburton.'

J. Hackaert. 'Landscape,' with figures by A. Van de Velde. The scenery is hilly, painted with the effect of a fine serene evening: the figures are skilfully introduced to add charms to this fine picture. From the Verstolk collection.

J. C. Horsley. 'The Stolen Kiss.'

F. R. Lee, R.A. 'Large Landscape, feeding Sheep in the foreground.'

Sir D. Wilkie. 'The Recruit.' A well-known work, full of the most truthful character in the figures.

T. S. Cooper, A.R.A. 'Four Sheep in a Meadow.'

R. P. Ommeganck. 'Cattle in a Rocky Landscape.' From the Saltmarshe collection. A sunny and beautiful specimen.

E. Le Poittevin. 'Interior of a Kitchen—a Man-cook tasting.'

G. Lance. 'Girl at a Window, with abundant accessories of Fruit.'

In every instance of our recording the collections of the great treasures of Art that abound in our country, in private possession, we have had the pleasant duty of acknowledging the kindness and courtesy with which we have been permitted to view and take notes for our purpose: in the present, we have to express our thanks for the opportunity enjoyed.

THE GOVERNMENT SCHOOL OF DESIGN.*

To give sentence on the conclusion, after adjourning the consideration of the premisses, is one of those processes of false reasoning denounced by every logician, from Aristotle to Whately, but practised by all who are conscious of inherent weakness in their cause—from those who bawled out "Great is Diana, the goddess of the Ephesians!" to those who exclaim, "Wondrous is the wisdom of the Council of the School of Design!" The Committee which has presented the result of its labours in the Report before us, professes to have inquired into the state and management of the School at Somerset House, but has been conveniently oblivious that the chief objections made by the public were directed against the fundamental constitution of the School—a constitution so ingeniously contrived as to prevent its state from ever being satisfactory, or its management from ever becoming efficient.

It is, to be sure, no uncommon sight in Britain to see the expenditure of public money and the administration of public funds intrusted to volunteer bodies of *dilettanti* amateurs, men of caprice and crotchets, eager to have their crude theories tested by costly experiments at the expense of the nation. The Record Commissions in England and Ireland are cases in point, and we hope that some legislator curious in bibliography will move for an account of the sums expended in printing volumes which were found unfit for publication only when they were bound and ready for delivery. On the other hand, the Museum of Economic Geology, superintended by a responsible Government functionary, and receiving only niggardly grants, has become one of our most thriving and useful institutions—has conferred unquestionable benefit on many of our most important manufactures, and holds forth an assured prospect of largely developing the mineral resources of the empire. Had this Museum been intrusted to a committee of volunteers, as we have reason to believe was at one time proposed, it would have been as conspicuous for its failure as it is now deservedly celebrated for its success.

The comparative merit of the two systems—a volunteer association, and a recognised authority—was fairly tested in Ireland on the great question of National Education. Large grants were made to the Kildare-place Society, for the extension of education among the Irish people; through the sapient management of a crotchety committee the task of education was neglected for the more enticing business of unavowed proselytism, and, instead of knowledge being extended, the rancour of religious discord was widely diffused; and in the controversies that ensued, men, women, and children heated themselves so far beyond the standard of common sense, that it will take as much time to cool them down to solidity as it does the lava of Vesuvius. On the other hand, the National Board, instituted by the State, and directly responsible to the Government, could afford to be impartial: in the teeth of unexampled opposition it won its way by sheer integrity; its honest adversaries found their prejudices conquered by the simple evidence of facts; one after another those who had been among its violent opponents gave their adhesion to its system, and among its most recent converts it can number the Rev. Dr. Elrington, Regius Professor of Divinity in Dublin.

Now, we have always asserted that the superintendence of every national institution ought to be a direct function of the Government; and that the delegation of this duty to irresponsible volunteers is unsound in principle, and dangerous in practice. We assert this plain proposition irrespective of the merits or demerits of the individuals who may compose such Council or Committee. There is not a more enlightened body of men in Europe than the Council of the Geological Society; and yet we are persuaded, and they too are persuaded, that, if the superintendence of the Museum of Economic Geology was transferred to them from the individual hands of Sir Henry de la Beche, the ruin of the institution would be as certain

* "Report of a Special Committee of the Council of the Government School of Design, appointed the 3rd of November, 1846, to consider and report upon the State and Management of the School; with an Appendix containing the evidence of gentlemen examined before the Committee, and various communications upon the subject of inquiry."

as its prosperity is notorious. For the same reason we contend that the supreme government of the School of Design ought to have been conjoined directly to the Board of Trade or the Educational Committee of the Privy Council, and that all functionaries connected with it should hold their places directly from some public, recognised, and responsible authority. The first reform, then, for which we contend, and that without which we believe all others will be nugatory and illusive, is the immediate dissolution of the Council, and the transfer of its powers, either to a single functionary, possessing such united qualifications in taste and habits of business as Mr. Shaw Lefevre, or to a Board of Commissioners having defined duties and ascertained powers.

In a school of any kind there must be a central authority somewhere; the head-master of Eton or any large school would be utterly unable to conduct the establishment if every subordinate had a right to interfere with his arrangements, and only to yield them such obedience as suited his judgment and discretion. The fitness of the Committee for the task they have undertaken may be estimated by their placing this, the very basis of all organization—the foundation of all possible management—seventh and second last in the list of the propositions they vouchsafed to investigate. On this important head they make the following extraordinary report:—

1. "Your Committee are of opinion that, having regard to the objects of the Schools, the number of the classes, and the variety of the matters taught, bearing in mind also the nature of the present governing authority, consisting of a numerous body of persons, who can only meet at fixed intervals, it would not be possible to carry on its operations without the aid of some permanent paid officer, either under the name of a Director, or under some other appellation, having the supervision of the instruction and discipline of the School.

2. "The Committee admit the difficulty incidental to this arrangement, namely, that masters of adequate talent and eminence in their profession will feel unwilling to serve in subordinate relation to the officer in question, who, however well qualified for his general duties, may have less knowledge and experience than the masters in the branches of instruction which they teach. Your Committee think that the best mode of meeting this difficulty is, by defining with as much accuracy as possible, the duties of the masters: by not permitting the Director to interfere with the masters in the management of their classes; but by reserving all such interference to an Instruction Committee, and by allowing the masters to communicate freely and directly with such Instruction Committee, and also to report respecting their classes and their own branches of instruction to the Council.

3. "Your Committee approve of the principle, that the masters to whom classes are intrusted, should each have the full credit of success of his class, and the discredit of failure.

4. "As a further means of diminishing the chance of collision between the director and the masters, your Committee suggest that the removal of pupils from one class to another should take place under the direction of the Instruction Committee before noticed."

The first proposition admits the inutility and even the absurdity of governing schools by councils of volunteers. We have looked over the list of the Council, and could find no difficulty in dividing it into sections, which would give contradictory solutions of almost every question that could be submitted to their determination. The Council not only meets at varied intervals, but its composition varies at every meeting; its direct rule would obviously be inconsistent with every possibility of uniform discipline and continuous discipline. We wonder what would have been the result of the Peninsular war, had the chief direction of it been intrusted to a Committee of Bishops and Law-Lords, aided by the wisdom of some dozen country gentlemen, selected from the Lower House of Parliament. But the conduct of a school requires as much consistency and uniformity as the conduct of a campaign; to subject it to the caprice of gentlemen feebly interested in its success, and utterly unacquainted with all the details which require a daily and almost hourly exercise of caution, contrivance, and authority, would be just as absurd as to intrust the command of a man of war to a committee of landsmen, not required to go on board unless when it suited their own convenience.

Having stated an obvious principle of common sense in the first proposition which we have quoted, the Committee jump into the very extravagance of absurdity in the second. We should be glad to know how many are the schools in the country in which the head-master is superior in every branch of instruction to the subordinate masters he employs. Do the professors at King's College, who possess at least as much talent and eminence in their professions as the masters employed at Somerset House, feel any reluctance to serve in a subordinate relation to the Principal of the College? We were simple enough to believe that a Director means *one who directs*, but here is a Report presented to both Houses of Parliament in which it is gravely recommended that a Director should be appointed to a great public institution, who is to be prohibited from giving any direction whatever!! To mend the matter, we are referred to "a copy of the duties of a Director," of which the second is "to take care that the instruction, according to the course laid down, be regularly given;" and yet he is gravely told that "the Director is not permitted to interfere with the masters in the management of their classes"! A more flagrant contradiction was never set before the public by sane men; a more mischievous suggestion was never put forth for the management of any educational institution.

If a proper choice of a Director be made, the interference of an Instruction Committee would be nothing better than useless and mischievous impertinence, to which no one fit for the situation could submit; and if an improper Director should be selected, the management of the Instruction Committee would be no better than a mockery, a delusion, and a snare. There are many passages in this Report which show that there are members of the Council who have a very dangerous propensity for intermeddling; and, so long as they are allowed to indulge it, all the arrangements and discipline of the School must be a perfect chaos of confusion.

Let us see some of the consequences that would result from the adoption of this precious recommendation. We suppose that fixed hours of instruction are assigned to the different classes. Are masters to have a discretionary power of altering, changing, and fixing these hours, without any regard to the general harmony of the establishment? Should any master do so, the Director is prohibited from checking so flagrant an abuse, for "he is not permitted to interfere with the management of the classes." It is generally supposed that in all schools masters are expected to devote a specified amount of time to the business of instruction; but should any master in the School of Design defraud the public of this time, by coming late and departing early, the Committee reports that this should be allowed to continue, because "the Director is not permitted to interfere with the management of the classes." What sort of management the unfortunate classes would have, if such a recommendation were adopted, it requires no great exertion of foresight to predicate.

But let us look a little closer at the proposed constitution of this precious Committee of Instruction:—

"Your Committee entertain little doubt that if the attention of those members of the Council who follow Art as a profession could be exclusively devoted to that portion of the business of the School of Design which relates to Art and Instruction, such an arrangement would render their services more useful to the public, and less onerous to themselves.

"With this view, your Committee recommend the revival of the Committee of Instruction, and the placing upon it, at least, those members of the Council last alluded to; and, with a view to relieve them from the necessity of occupying themselves with the rest of the business of the Institution, your Committee recommend that a Committee of Management, very limited in number, be chosen from the remainder of the Council, to whom the economical, financial, and general official business should be consigned; and who should be guided by the advice of the Instruction Committee upon matters relating to Art and Instruction. It would, of course, be necessary that the proceedings of these Committees should not require the confirmation of a Council meeting, unless upon certain fundamental points reserved to the Council at large."

This is a confession that the Council, as at present constituted, is not a working body, and that it is necessary to break it up into committees. Such a proposition is pregnant with a long series of jobs, significantly enough intimated in what is set forward as its chief recommendation—"the cessation of the necessity for printing the minutes of the ordinary proceedings which now take place in the Council." Indeed, looking at some of these minutes, we are not surprised that there are persons who lament the necessity of their being printed. On this head we may have more to say when we come to consider some of the propositions which bear the name of Mr. Bellenden Ker.

This Instruction Committee is to be chiefly composed of those who follow Art as a profession, and who, consequently, have the least leisure to attend to the business of the School. Since the day when George Seacoal was proposed as constable, because he was "the most senseless and unfit man for the office," a more extraordinary qualification for a public and important function has not been gravely laid before the public. The result would be, and that soon, that the Instruction Committee would become concentrated in a single individual:—

"Great body corporate of ONE
Important *omnes solus*."

It is no calumny on artists to affirm that they are as much given to form cliques and parties, to adopt whims and crotchets, to carry favourite theories into downright extravagance, and to deal harshly with those who interfere with their hobbies, as any other class of the community, not excepting the proverbially irritable race of poets themselves. Who, then, is to ensure us harmonious and consistent conduct in this proposed Committee of Instruction? We verily believe that, if it ever assembled, the interference of a moderator would be far more necessary than in any of the scholastic battles of the middle ages.

But it would be invidious, and it is unnecessary, to pursue this subject any further. A proposition to intrust the most responsible functions of a great public Institution to an irresponsible body of men is so gross an absurdity as to be at once rejected by all whom Heaven has blessed with even less than an average portion of common sense. We, therefore, leave this precious recommendation to be derided, lamented, or reprobated, according to the discretion or taste of our readers—approved it cannot be, outside of the walls of Bedlam.

We turn back to the third proposition in our first extract, which ordains that the credit or discredit of a class should attach exclusively to its master. Of course it must be a great consolation for any waste of public money, for any loss of pupils' time, for any of the manifold evils which may arise from ignorance, neglect, incompetency, or immorality, that the blame can be cast upon the master. It would be equally wise, we think, to ordain that, in future, generals should not interfere with separate regiments, or colonels with separate companies, but that the credit or discredit should attach to the subordinate officers of these several divisions. "Your Committee" would, of course, approve of the principle, inasmuch as discipline and subordination are not more necessary in an army than in a school; and in both cases "Directors must not be permitted to interfere in the management."

To determine what pupil should be removed from one class to another requires accurate knowledge of the circumstances of the pupil's previous progress, and the aptitude he manifests for one or other of the special branches of Art; and, therefore, "your Committee," with perfect consistency, recommends in the fourth proposition of our first quotation from their Report, that this delicate task should be taken from the Director, who may possess the knowledge adequate for forming a right decision, and given to the Instruction Committee, which cannot possess a particle of such knowledge, nor even the means of attaining it.

So far as we can comprehend these recommendations we find that they propose the following plan of government for the School:—

1. A Director, prohibited from directing.
2. Subordinate masters, trained to insubordination.
3. An Instruction Committee, incapable of instructing.

And, 4. A Council, relieved from the necessity of making Minutes of its Deliberations.

This programme would, doubtless, be much improved by the adoption of Mr. Bellenden Ker's proposition, that the masters and mistresses should have liberty, collectively and individually, to make Reports to the Council!

It is impossible to read over the evidence appended to this Report without observing that the chief points placed in issue before the Committee related to the position of the Director in reference to the Masters, and of both in reference to the Council. Anything more confused and complicated than the rules by which these several relations are settled cannot well be imagined. Let us take a document to which we have already referred:—

"*Copy of Duties of the Director, agreed to by Mr. Wilson.* (*Letter from Edinburgh, May 2, 1843.*)

"1. To suggest, for the consideration of the Council,

a systematic course of instruction for both classes in the School, and for the Female School.

"2. To take due care that the instruction, according to the course laid down, be regularly given.

"3. To prepare, with the aid of the teachers, for the consideration of the Council, Rules for the conduct of the Pupils whilst in the School, to see that they are duly observed, and to cause the directions as to the course of study to be printed and hung up in the School.

"4. To admit the pupils, provisionally.

"5. To suspend the pupils.

"6. To teach the First Class.

"7. To have the direction and control of the teachers, in all matters relating to the execution of their duties.

"8. To conduct the periodical work (the 'Drawing-Book,' since discontinued).

"9. To inspect periodically the Spitalfields School; and occasionally to visit the Provincial Schools, and to report thereon.

"10. To have the charge of the property of the School and Council.

"11. To attend, or be in attendance if required, at all meetings of the Council and Committees, unless such attendance be expressly dispensed with.

"12. To report to the monthly meetings of the Council, and at other times when directed by the Council, and to keep them informed upon all points relating to the management of the School, and especially to report once a quarter on the progress of the pupils in each class.

"13. To prepare such letters as the Council may direct to be referred to him.

"14. To give lectures upon the history, principles, and styles of Ornamental Art, and also especial explanatory lectures upon the particular designs in progress.

"15. To prepare a syllabus of such lectures, for the instruction and use of the Masters in the Provincial Schools.

"16. To make original drawings and designs for the School, and to superintend the making of others of the same description, by the First Class.

"17. To make elementary designs for modelling, and to superintend the making of casts from Nature, by the pupils; such designs and casts to be the property of the Council.

"18. To place himself in communication with the most eminent manufacturers, in different branches of trade, both for the purpose of ascertaining their peculiar wants and of affording them advice and assistance.

"19. To be in attendance from eleven to four* o'clock on every day in the week, except Saturday and Sunday, and from eleven to three on Saturday,* and to be in attendance at least three times a week at the Evening School.

"20. Generally to carry into effect the directions of the Council, in relation to these duties, and to devote his whole time, except vacations, to the School.

"To these must be added the general superintendence of the arrangements respecting the moulds and casts which are to be provided by the Council for the Provincial Schools."

Now, we have rarely seen a more absurd list than that which we have quoted. Every one would laugh at a regulation which enjoined the chief of a garrison to drill the grenadiers, to visit the outposts, to superintend the casting of cannon, and to pay particular attention to the filling of cartridges. Of precisely such a character are directions 6, 7, 9, 14, 15, 16, and 17. They force him to perform the duties of a subordinate, and therefore tend to deprive him of the influence which the proper preservation of discipline requires that he should exercise over subordinates. Moreover, the observance of these regulations involves more than one physical impossibility. How, while teaching one class, can he exercise any superintendence over the teaching of others? How can he make preparations for modelling or casting in a building unsuited to either operation? Can any man comprehend the meaning of the direction numbered 13? What sense can be made of the doubtful grammar and unintelligible demands of No. 14? This is but a sample of the unsystematic organization of the School throughout; no one has a definite place and prescribed duties; all, in consequence, have been knocking their heads against each other in the dark, and the Council's remedy for so obvious a result of disorganization is to prevent the possibility of any organization whatever.

We come now to the artistic recommendations of the Report; and we are hardly more pleased with them than with the plan of an administration which dispenses with order, sets aside subordination, provides against harmony, and wages open war upon unity of action. In the first place, we protest against the junction of an Elementary School of Drawing and a School of Design. No student should be admitted to a School of Design who did not possess already a stock of elementary knowledge sufficient to enable him to profit by the instruction special to such an establishment. An entrance examination should be enforced; and a fair standard, both of general and artistic information, set up. If necessary, let a Preparatory School be founded; but the Council cannot, in the same class, teach pothooks and the highest mysteries of calligraphy;—as well might it be proposed that the alphabet should form part of the course of instruction in the Universites.

From the very vague language of the Report we cannot make out whether such a thing as the gradation of classes has at all engaged attention. The Committee nowhere set down what they deem the elements of a proper course of Design, the order in which these elements should be taken, and the time necessary to complete such a course. They refer us, indeed, to Mr. Townsend's admirable Synopsis; but they omit to tell us what staff would be necessary to give organized and efficient instruction in such a course.

The Report takes Design as, in itself, a substantive branch of study; whereas it is, in fact, a compound of two branches — the Mechanical Sciences on the one hand, and Fine Art on the other. Hence, we have always contended, and the experience of *L'Ecole Martinière*, at Lyons, bears us out, that Design could be more efficiently taught as an adjunct to a general School of Arts and Manufactures, than in a School where Design was separated from these great branches of knowledge. One great and obvious reason for this is that, if we design to elevate artistic taste in this country, we must give instruction not merely to designers, but to the classes by which they are likely to be employed, and so far as possible to the general class of consumers.

The special education necessary for a designer bears but a small proportion to the general education on which that specialty should be founded. This simple and almost self-evident proposition has escaped the notice of the framers of the Report, and has been the source of a vast amount of perplexity to them and to their readers. Now, Mr. Townsend's Synopsis, to which they have but incidentally referred, and which is worth all the Blue Books they have issued put together, suggests in every line that design is no single study; that it ranges over a vast variety of subjects, forms, and materials, more than half of which must be left wholly out of sight in a School exclusively devoted to teaching design.

We cannot find anywhere a plain statement of the course of instruction through which *all* pupils in the School are expected to pass, nor any statement of the special divisions for the different branches of design suited to different manufacturers. The Report does not tell us whether the die-sinker and the paper-stainer must go through exactly the same course; and, if not, how much they are required to learn in common, and where the starting-point is fixed for their branching into different pursuits. In fact, the Report busies itself with recommending details after having evaded an enunciation of principles: the whole of their information on this head being comprised in a single sentence which may mean anything or nothing:—

"We think that we should endeavour to devise and carry into effect *a systematic and complete course of instruction* which should embrace *the theory and principles of Ornamental Design* (including the history and explanation of the different styles), *and the application of those principles to the various kinds of manufacture*, to the end that *the power of making original designs* may be acquired by the pupil, and may be *exercised by him, whilst in the School*."

The simple meaning of this enigmatical sentence is, "We desire that the best thing may be done in the best way; but—what the best thing is, we do not know, and what the best way may be, we cannot tell." They then go on, virtually saying, "supposing that the best thing and the best way could be discovered, we have a few suggestions to offer." Now, with respect to the most valuable of these suggestions we have to remark, that they are impracticable in the apartments where the School is at present held. There is no room for forming a Museum of objects of Ornamental Art at all adequate to the wants of a National School of Design; and, without such objects, to exhibit lectures on Ornamental Art would be no better than "sounding brass and a tinkling cymbal." The anomalies indicated in the evidence of the Director by the authors of the Report arise simply from his restricting his evidence in most cases to the circumstances of the School as now situated at Somerset House; while Messrs. Townsend and Redgrave have indulged their hopes that the Government will act in a manner worthy of the professed object and national importance of the School, by removing it to some place where its efficient and satisfactory working could be brought within the range of physical possibility.

We wish in this review to avoid reference to individuals as far as possible, and we shall therefore quote no names in reference to a proposition incidentally started, namely, how far instruction in High Art and in Ornamental Art ought to be concurrent? All experience has proved that the better the artist is, the more excellent will the future ornamentalist be; and we, therefore, agree with those who think that the direct mechanical education of a designer should be subordinate to his artistic education, and that it is of more importance to teach him the great principles of Art, rather than the practical application of those principles. We should be glad to see the sphere of artistic instruction greatly enlarged, and the pupils encouraged to aim at the very highest eminence in the highest branches of Art; but, at the same time, we must repeat that Design has a mechanical and practical element in its nature, and that this element deserves no less attention than the artistic.

As we have been candid and free in our censure of the recommendations contained in this Report, we deem it but fair to expose ourselves to similar criticism by stating what we should propose for the improvement of the School. The following, then, are our suggestions:—

That the School be taken into direct and immediate connexion with some department of the Government—either the Board of Trade or the Educational Committee of the Privy Council.

That the functions of the existing Council, if that body be retained, should be strictly limited to visitation and inspection; the results to be reported to Government, with such recommendations as observation may suggest.

That the administration of the Schools be systematically organized so as to ensure order, subordination, and regularity. At present the administration is a perfect anarchy. "There is no king in Israel: every man doeth that which seemeth right in his own eyes." Take as an example the following passage from the evidence of Mr. Wilson.

"*Mr. Gardiner.*—The hours of attendance for the evening were prescribed by the Council?—They were.

"What were the hours?—From half-past six to nine.

"I believe the Council, on the motion of the Vice-Chairman, directed that a book of attendance should be kept, in which the masters should enter the hours at which they arrived in the School?—They did.

"Was such a book kept?—For a short time only. The representations of the masters with regard to it were so warm, that I was induced (most erroneously, I fear) to waive the subject, intending to apply to the Council subsequently for their permission to do so. The course I ought to have adopted would have been to request them to go on till the subject was brought under the consideration of the Council. I apologized to the Council for this afterwards."

Now, when it is remembered that in the absence of a master his pupils must be idle, neither learning anything themselves, nor allowing the tranquil teaching of others, it is perfectly monstrous to find that there was a general conspiracy against any means being taken to ensure regularity of attendance. Is there any other establishment in the world, governed by sane men, in which irregularity of attendance would not merely be permitted, but directly sanctioned? The masters of a school declare their dignity compromised by submitting to the same discipline as that to which the professors of Universities are subjected; the Director, whose anomalous position was so ingeniously contrived as to provoke odium without commanding respect, suspends even the most feeble check on irregularity of attendance, because he was morally certain that his authority would not be supported in enforcing it; and the Council abrogates the only law by which anything like order or regularity could be maintained in the School! Such a picture of weakness, disorganization, and lamentable ignorance of all that is essential to the right administration of any institution whatever, we never met in the whole course of our experience.

We do not recommend, then, that the organization should be remodelled, because in the School as at present conducted there is no organization whatever; we do recommend that an organization should be created, and that good government should be substituted for mischievous and sense-

* Since the appointment of Mr. Wilson, the Director's attendance has been made to terminate at three o'clock, and not to include Saturday, on which day, since 1843, the School has been closed.

less anarchy. There must be a central controlling power, invested with authority and entitled to respect, vigilant to check irregularity and put down abuses as they arise; there must be subordination of all the teachers to this central authority, and complaints of any abuse of this authority should be made directly to the Government. It is from the want of such a rational organization that we find hopeless variances arising between the Director and the Masters; that we find criminations and recriminations in no very good taste, and no very laudable temper; that we find mutual insinuations of earwigging some members of the Council, prejudicing others, and making one-sided reports to all. We blame neither the Director nor the Masters—had they belonged to Heywood's Hierarchy of the Blessed Angels, they must have been forced into collision by the undefined and anarchical relations in which they were placed with regard to each other; and we think that both discretion and forbearance must have been largely exercised, or else their quarrels would have been much more serious.

A definite programme of the course of studies to be pursued in the School—stating minutely and distinctly the subjects to be studied in the different classes, and the portion of time to be allocated to each—should be prepared as early as the careful digest of such a course would allow. At present the matter seems to be left pretty much to the discretion of the master, which is frequently at variance with the judgment of the Director. This crying evil of indefiniteness of plan is, in fact, the ground for proposing a still worse evil as a remedy—the concession of a power to individual masters to make their own reports to the Council at their pleasure.

Text-books should be provided to be used in connexion with lectures. Anything worse than the investigation of the Lecture question we have never seen. The Committee never took into consideration that lectures may be either brilliant expositions of high philosophic principles, or plain practical explanations of points requiring development. Some vague notion floated through their minds that under the term "lecture" are comprehended discourses to instruct and discourses to dazzle, amuse, or suggest. Now, all lectures in an educational establishment should be limited to the explanation and development of the principles laid down in text-books, and should ever be accompanied by oral and written examinations of the pupils, to secure attention, and to enable the lecturer to determine how far his instructions have been understood.

A Museum should be formed of Ornamental and Industrial Art, not necessarily in connexion with the School, but to which the students of the School should have easy access. The nucleus of such a collection has been already formed at the Museum of Economic Geology, and the staff of young men attached to that establishment—forming the most efficient working body in science and its practical applications to be found in Europe—might be engaged to give serial lectures on the processes by which ornament is realized, while the masters of the School explained the principles of Art on which ornament is based. *Utrumque per se indigens alterum alterius auxilio eget.*

Either a stringent examination should be instituted for admission into the School, or a Preparatory School must be founded as a distinct establishment. An end must be put to a combination of schools as essentially absurd as that of a dame-school and a college.

All records of progress and all communications with the Government should take place under the sanction of a Board, consisting of the Director and the head-masters of different departments; the Director having a vote as a member, and also a casting-vote as chairman. This Board should meet once a week to receive reports of progress and conduct from all the classes—the minutes of its proceedings being open only to the inspection of the members and the Government.

The Director should be supreme in the administration—an appeal, however being open to the Board. Should the Board decide against his opinion, the question should be referred to the Government; but, should the Board coincide with him, that decision should be final.

On this subject we find a set of queries, proposed by Mr. Richmond and approved by the Committee, evincing much wisdom and sound sense, but perhaps, for that very reason, virtually left without an answer. We quote the questions, and offer what we believe most reasonable men will confess to be proper replies:—

"*Management.*

"1. Do you think that the present system of Directorship is attended with injury, in the fact of its 'placing a barrier between the masters,' who see the whole working of the School, and members of the Council?

"2. Do you think that the highest class in the School should be *personally conducted* by the Director?

"3. Would you make the business of the Director to consist chiefly in teaching, or in directing the other masters, in both classes?

"4. Do you think that the masters are degraded, and their exertions hindered, by the constant supervision of a Director?

"5. Do you think that the examples given in the elementary class are good enough?

"6. Do you think that the printed duties for the Director can be performed by a Director satisfactorily to himself and to the interest of the School?

"Are there any of the duties in themselves superfluous; if not, how would you suggest that these should be carried out? and by whom?"

1. This first question contains two misstatements: in the first place, the masters do not "see the whole working of the Schools," but only the working of their several classes; and in the next place, the Directorship is not a barrier between masters and Council, but the substitution of a manager for a body which confesses itself incapable of management. Setting aside these erroneous assumptions, the question means—"Do you think that there should be a central governing power to which all other authorities should be subordinate?" To this question we answer in the affirmative, for it is virtually identical with the question, Whether is order or confusion the better—whether is organic government preferable to anarchy?

2. To the second question we answer, "Certainly not; his duty is to superintend the instruction of all the classes, which would be impossible if his attention were confined to one."

3. The third question must, of course, be answered in the affirmative.

4. To the fourth question we reply, "Just as much, and no more, as officers in the army are degraded by the superintendence of a general; captains in the navy, by the superintendence of an admiral; and professors in a college, by the superintendence of a principal."

5. The fifth question is rather trifling; we have already said that the elementary class should form a separate school.

6. The sixth question we have already answered in the negative; and the question appended to it may easily be solved by referring to the list of duties, which we have already extracted, and the comments we have made on the inconsistencies and absurdities contained in that precious document.

Here we must pause, at least for the present; before we discuss what a School should teach, it was necessary to inquire whether it was so constituted as to be able to teach anything? Now, we have shown that its constitution and organization are radically bad, and that the recommendations of the Committee under the head of "Management" would make matters infinitely worse. Supposing, however, that order, which is not only "Heaven's first law," but absolutely necessary to the success of any project upon earth, we are convinced that a very sound and efficient course of instruction could be framed from the queries of Mr. Richmond and the suggestions offered by Messrs. Redgrave and Townsend. But the best plan that human wisdom ever devised could not be carried into execution by a Director who is not permitted to direct, and subordinate masters bound to no subordination.

To prescribe laws for chaos and regulations for anarchy would not be more preposterous than to prepare a system of instruction for a school left without any definite form of government, or any organic form of administration. The obvious blunder of conferring the dictatorship on a working master, levelled to the equality of his colleagues in one capacity and set above them in another, has of necessity produced those jealousies, quarrels, and contests which have proved such serious impediments to the working of the School. The supremacy of the Council, which they have themselves declared that they cannot wield, but which almost every line of the Report shows that they are resolved to maintain, is a nuisance that ought to be abated. The only sensible passage in the Report—and even that is disfigured by a parenthesis which common charity induces us to omit—is its last sentence, and we shall conclude by extracting its recommendation, as it is one in which we heartily concur, and the adoption of which would render all the rest superfluous:—

"As an alternative suggestion, the following arrangement is submitted to the consideration of the Council:—That the business above recommended to be placed in the hands of a Committee of Management, should be transacted by an officer of the Board of Trade, under the Board of Trade's direction. In such case, the only duty which would remain to be performed by the Council would be to visit the School from time to time, and to advise the Board of Trade upon points which might be specially referred for the consideration of the Council."

As this is an important subject we shall, probably, return to it at a future opportunity.

THE FAIR STUDENT.

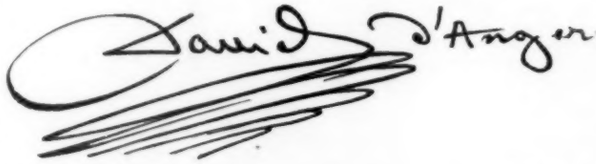
PAINTED BY G. S. NEWTON, R.A.; ENGRAVED BY S. SANGSTER.

GILBERT STUART NEWTON, from whose picture the print which accompanies this number of our Journal has been taken, though a native of America, was born a British subject, and received a large portion of his Art-education in England. He arrived in England from Halifax, in Nova Scotia, about the year 1820; and, after making a tour through Italy, entered as a student in the Royal Academy, where he worked diligently, adopting Watteau in some degree as his model, and producing several excellent pictures of a small size. From this period till the year 1833, when Newton was elected a Royal Academician, he was a regular, though somewhat scanty, exhibitor at the Academy; among the most successful of his pictures we may mention 'The Prince of Spain's Visit to Catalina,' painted in the year 1827, and purchased by the Duke of Bedford; 'The Vicar of Wakefield reconciling his Wife to Olivia,' in 1828, purchased by the Marquis of Lansdowne, and now in that nobleman's gallery at Bowood; and 'Macheath,' also in the same collection; 'Camilla introduced to Gil Blas at the Inn,' 'Shylock and Jessica,' 'Yorick and the Grisette,' 'The Duenna,' &c. &c. Goldsmith and other writers of the same period and of similar character, were those on whom the artist drew largely for his subjects, and whose scenes he depicted with much truth and feeling. The beauty of his pictures lies not only in their admirable composition, but in their finish, to effect which he worked most laboriously and fastidiously; yet his colouring was somewhat crude and hard. He was slow in his execution, as the small number of his works testifies. Newton did not live long to enjoy his academical honours; he died at Chelsea in 1835, at the comparatively early age of forty.

It is due both to our subscribers and to Mr. Sangster, an engraver of acknowledged celebrity, we should state that the impressions now inserted are taken from electrotypes, somewhat hastily procured, and not from the original plate, which was published some time since, and which we were compelled to reduce, in order to suit it to the pages of our work. The print, however, is an excellent example of the painter's method of treating a single subject, and will doubtless be admired for the grace and elegance of the design. We are now in a situation to place in the hands of our readers, for the future, a series of original engravings of high merit, and consequently shall have no further demand to make on their forbearance, nor have occasion to apologize for unavoidable acts of omission—at all times an unpleasant task. Our subscribers may be assured that we have used our utmost exertions to avoid the evil of introducing into our Journal plates that, in some form or other, have been previously known to a portion of the public. It is, we hope, needless to state that we have never so acted with a view to lessen expense; indeed, generally the plates, in reference to which we have been so circumstanced, have been quite as costly as those we have prepared for ourselves. But engraving is always an uncertain process; and engravers rarely calculate with accuracy. Our arrangements are, we repeat, now made for issuing with every number of our Journal one or two plates engraved, from original pictures, exclusively for the ART-UNION.

THE LIVING ARTISTS OF EUROPE.

DAVID (D'ANGERS).



THAT of David has been no 'royal road' to reputation. He has carved his way through life, as he has sculptured out of the hard marble his impersonations of grace and energy, beginning with many a doughty blow, and tough, quick drawing of the breath; till from the mere workman's post, which his genius rebelled against, but the flesh-needs of his outer-being forced upon him at first, he entered on his proper duty, and won universal recognition of his merit. Thus have commenced almost all the present-age celebrities of France: Thiers, Mignet, Michelet—skulking out of their barren garrets at night, half-starved, eager, for mere stomach-cravings, to pounce on the first means of money-earning, are but well-known examples of the almost universal beginnings of those who are now chiefs in literature and art. Let mole-eyed worldlings think of this, and remember that the wearer of that bare-seamed brown, once black, whom they despise for his needy seeming, may wield, in its Hercules-infancy, an intellectual power, before which they will yet fall down and worship. For lo, by the magic of the only philosopher's stone ever to be discovered, that poor and friendless youth pours into the crucible of thought, and fires with the flame of genius, efforts and conceptions which start forth from that wondrous alchemy, like Minerva from the brain of Jupiter, ready armed to conquer! Above all, for the short-sighted worldling, ready to be turned into gold—that only medium of estimation, of which his materialism can conceive. Let that poor youth, too, gliding abashed out of his narrow den, march forth, no longer cowed and wincing before the glance of mere purse-vanity, but with calm step, proud of the Deity abiding in him. Genius works its sure way to fame!

Pierre-Jean David was born at Angers, on the 12th of March, in the memorable year 1793. The same years rocked in their cradles the newly-born republic and the infant artist. But, while the one was seized, almost at birth, and torn to pieces by the Furies, round the cradle of the other stood guard the watchful Muses, breathing into his infant heart those airs of hope and stern strait-steering will, which were yet to hold him up through many a conflict with ruthless fate. Yet, as if the breath-air of the moral infant had borne into the being of the human child its character and destiny, thus cut violently short, the artist has never ceased to hold consecrated in his heart the great moral idea of the republic, and to serve it with a religious faithfulness, second not even to his veneration for his chosen art.

The father of David was a wood sculptor — thus he was nursed amid the tools and operations of art. Little needed it, however, of extraneous impulse or suggestion, to urge on the artistic tendency of the child. On the contrary, it met with every opposition in the most powerful quarter. The father, himself a person of narrow means and large family, dreaded for his son the miserable prospect of a famine-career, as, from his experience, he deemed the life of an artist must necessarily be such. But the fire in the youth's spirit was not to be extinguished. Hope is stronger in the heart of youth than of age. Eventually, Pierre-Jean triumphed; and, entering the "Central School" of Angers, studied drawing under M. Delusse, who soon became and remained his friend. In the midst of rapid progress the school was suppressed, and the ideas and plans of the hopeful student adrift. Then, with the boldness of a young heart, he conceives the plan of a pilgrimage to Paris. But how break down the barriers in the way? Long he ruminates his plans, and many fond schemes he lays out. At length he utters his idea. His father at once forbids it formally. Besides, how find the means out of their poverty? Thus things look hopeless. Must he abandon his dear project? Then life seems blank, a misery, a mockery. No one is too old to remember how sometimes a grand idea fills the young spirit, till it becomes actually 'possessed;' and without that plan fulfilled, 'all is vanity and vexation of spirit.' It was in this disposition that Pierre-Jean, desperate with disappointment, mixed for himself a concoction of poisonous herbs, and drank it off; saying, "There is no hope—I will die." By good fortune the result was not so serious as he expected. He recovered. Then came to his help his old master, M. Delusse. To persuasions, he added proofs of promise; two heads modelled after Michel Angelo: the first clay that young David had ever kneaded. The father, a man of *experience*, like all such rocky old characters, would not acknowledge himself persuaded; but he ceased to offer opposition. Then hope returned. Then his good mother (what tongue of man or angel can tell the blessed influence of a kind mother on a young enthusiastic character? her tender curbing in excess, her cheering hope-word in despair?) his mother and sisters drew out their little savings, M. Delusse lent him a little sum, and David was *en route* for the capital—the end and beginning of his plans.

Eighteen years of age, nine francs in his pocket—thus he entered Paris. Is there a pen could tell the sufferings, in body and spirit, of the young enthusiast, when, his little sum expended, he is glad to chip out ornaments on the Louvre at tenpence a-day, to keep the life-lamp barely burning? I wish there were space to give you some of the pictures of interior I have had from his own lips, referring to this time. With a will unwearied, unconquered by daily difficulties and toil, he wrought on at his studies at night, in his narrow chamber; wakening himself up sometimes with a page of Atala or Homer, which were all his library; and sleeping a few hours on the softest board, which was all his bed. Faith and hope kept him up, and the angel-tenderness of his mother, which stretched over all distance to hover round and bless her struggling son. Soon he began to frequent assiduously the ateliers of the famous painter David, and of the sculptor Roland. Working valiantly as he did, his progress was rapid, and his reward not far off. One circumstance which marks that goodness of heart and faithful memory of kindness which have ever distinguished his character, is his competing only last year, in the fullness of his age and fame, for a medal, offered by a society at Lille, for the Eulogy of Roland, his master, born there. It is needless to say that with *such* a heart and memory, David was successful.

In eighteen months after quitting Angers, he had won a medal at the Royal Academy, and been favourably remarked by all his professors. In 1809, he was admitted to the 'trial competition;' and David, the painter, declared that his compositions showed a 'passionate energy.' It was then his native town decreed him an annuity of 600 francs, a kindness it will be seen he did not forget. In 1810, he bore off the prize for 'The Head of Expression,' and the second for sculpture, and in 1811, the great prize, that of Rome. These prizes are at the Museum at Angers.

During his five years in Italy, as pensioner of the Academy, his great object was study. At Rome, Canova soon remarked his extraordinary talents, and took pleasure in showing him atten-

BARRA.

tion. David was ravished with the finish of Canova's works, and their antique perfection; but in the midst of these re-chiseled gods and Venuses of Greece, he was struck with one grand imperfection:—their uselessness, nationally and morally, in the nineteenth century. Already he began to consider art as destined for the instruction and encouragement of the millions, and not for the especial admiration of the few. Art for the sake of art is not his maxim. In place of re-creating the gods of a dead religion, he would enthrone in marble the great men of a living people. Art for him is a minister of instruction, a suggester and recaller of noble thoughts to all. He would seek in antiquity nothing but the mighty deeds of its history, worthy of being crowned with eternal honour. He admires Greece, but prefers to sculpture his own age. Wherefore in all his works—instead of the Attic style, beautiful in itself, and true for its time and people, but unfit for this age, and the people whom David had to teach and stir up—he has always impressed on his works the character of these times, of which he himself was the nursling, and is the personation; sprung from the people, he has thought that merit should not be uncrowned even among the people, and has ever refused, as a sacrilege to art, to commemorate mere royalty or birth, by what he holds one of the highest honours, a place in statuary.

In 1826, when David returned, the Restoration of the Bourbons, the Allies at the gates of Paris, were sights too sad for him to gaze on. Flaxman and the remains of Phidias, were in London, and David crossed the channel. It was in London, to our regret, that he was fated to suffer again some of the trials of his first entry into life. Full of admiration for the great sculptor, David hoped much from him. A kind reception from him, and David was ready to dedicate his genius to Britain. But he bore an ill-omened name, for Flaxman took it into his head that he was some relation of David the painter, whom he held in horror, as one of the rankest republicans who had voted the death of Louis XVI. So the young sculptor, notwithstanding the naturally kind heart of the patron he hoped to gain, met with too cold a reception. No work came. His expectations dissipated, his 'castles in the air' demolished, his purse fast emptying, he wandered about in doubt. Then from a titled personage there came to him an offer, not very honourable to the hearts that coldly tempted him with a heavy sum, and hopes of laying a foundation for his fame. The Waterloo Column was offered him to erect. What wonder that the heart of the young Frenchman turned sick at the idea; that longings for his country rushed full-tide into his heart; and that, selling all he had to eke out the voyage of return, he fled at once from England.

With his return to Paris, commences what would be called the most glorious part of his life, were it not that no crowns of fame could confer more real glory than the life faintly sketched in the above outlines. But now, with the life of the artist, is amalgamated the history of his works. He began with the fine statue of the great Condé, placed first on the bridge of Louis XV., now at Versailles. Planted on the pedestal with a firm foot, the whole gesture full of the menacing pride of the hero, with a thunder-look he throws his marshal's baton into the lines at Fribourg. "My troth! its like the storm!" exclaimed a poor old woman once, looking up at the stone warrior on the bridge. Then, on his first success, he chiseled for his native town a group of Christ, the Virgin, and St. John. After these, followed Twelve Apostles, at Vincennes Palace Chapel; four bas-reliefs at Fontainbleau; a frieze of 104 feet for the Place of the Bastille, now on the Arc of Triumph of Marseilles; other bas-reliefs; and the statue at Aix, of 'René the good,' of poetic memory, King of Sicily and Anjou. The statue at Cambray of the worthy Fenelon, with three finely conceived bas-reliefs, is distinguished by the calm, faith-expressive look of the prelate, dying on the steps of the altar, as on another Jacob's-ladder. But one of the greatest of David's statues, is that to the Vendean hero, Bonchamps; a hero rather of the old times of chivalry and fabular daring, than of the modern killing-far-off bullet system. His deeds of generous mercy and dauntless courage, posterity will almost consider as inventions of doubtful romance. Execrating duels, and never uttering an oath, he was no modern foul-mouthed bully. Bold to recklessness of his own life, he never lost an opportunity to save that of friend or foe, the bloody necessities of war once barely over. At length, wounded by a hussar to whom he had just granted life, raised by his faithful soldiers upon a litter of boughs (it was the third time it had so happened to him and them), over five long leagues they bear him, through the republican balls, covering him with their bodies. They see his life oozing away. They gain St. Florent. Five thousand republicans, prisoners, are pent up in the Church. In their wild vengeance, the soldiers spring off to massacre them. Then, in a moment, raising himself on his one arm with a last effort, and stretching forth the other—"Non! *Grace aux prisonniers!* I wish it—I order it," he cries, with his dying voice; and the lives of five thousand prisoners are saved, and

David's father was one among them. This is the movement and motto of the statue. It is there, in that church, where were penned those five thousand threatened lives; rising half up, on the mausoleum, as then on the litter of boughs, the head beseeching, the uplifted arm commanding; one of the most moving, most grandly-composed, and finely-draped figures of modern sculpture.

GUTTEMBERG.

itous work of David's chisel. Various other important funeral works at the same cemetry are of his execution. During this time, many busts of distinguished characters, the most remarkable of which are mentioned farther on, were produced by his never-tiring hand. That of Beranger, one of the most remarkable, was modelled in half-a-day. There was but little time to give to it; for, The lower part of the body is draped, as with the sheet wrapped round the wounded commander; and the folds are brought round and fall from the uplifted arm, while the torse is left uncovered.

About the same period, was produced the statue with four bas-reliefs, of General Foy, at Pere-la-Chaise, a monument, like many others, the gratu-

early next morning, the gates of St. Pelagic Prison closed on the immortal song-poet. Among the colossal medallions executed at this time, one of Rouget de l'Isle, is remarkable for its history. David heard that the author of 'the Marsellaise,' long steeped in misery, was dangerously ill. At once he goes to see him, obtains permission to sculpture his profile, procures by it, and remits to the unfortunate Rouget, 1,800 francs, an assistance which restores him to life and to comfort.

Of course all this was not executed without attracting universal attention. In 1823, the King wished to confer on him the Cross of the Legion of Honour. The modest sculptor replied that he did not merit it yet. But in 1825, he was first in the list of artists to whom the decoration was due. On the 5th of August, 1826, he was elected Member of the Institute, and immediately after, was appointed Professor at the Royal Academy. But his success was now crossed by an almost tragic incident. In the month of February, 1827, as he was going, at ten o'clock in a wintry night, to call on the Baron Gerard, a violent blow from behind cut into his head, and stretched him lifeless on the pavement. Happily art was not yet deprived of its distinguished ornament; and with an exemplary unrevengefulness, though he had an idea of the quarter whence the attack had come, and the tribunals were ready to proceed with inquiry; and though he knew his life might be menaced again, he preferred to take no notice of the matter. As soon as his recovery permitted, he crossed again to London. This time he was no more liable to ill reception. To his great gratification, he had interviews, full of interest, with Walter Scott, Jeremy Bentham, and other distinguished men. In 1829, he set off to Weimar, expressly to visit Göthe, and execute his bust. By the great author of Germany, David was well received; passing a fortnight with him, and carrying off, for the benefit of posterity, his remarkable bust of the famous 'all-sided.' Fortunate are they to whom he recounts scraps from these and other interviews.

Now we come to the Revolution of July, 1830. Then, during the Three Days, the atelier of David was silent; the chisel was put aside for the musket, and in the streets, combating among the people, he did not lay down arms till the tri-colour floated from those palaces which the shot had riddled.

From it soon issued colossal statues of Corneille, at Rouen; Cuvier, at Montbéliard, and at the Jardin des Plantes; Jefferson, at Philadelphia; Talma, at the Theatre Français; Racine, at Ferté Milon; Saint Cyr, at Pere-la-Chaise; Philopoemen, in the garden of the Tuileries; Carrel, at Rouen; and with others, THE SAINT CECILIA, in the Church of St. Maurice, at Angers, which we give (No.3.)

One of his statues, which David most doats on, is that of BARRA, a young republican drummer, killed in the wars of La Vendée. Surrounded by the royalist soldiers, infuriated by their losses. "Shout," they cried to him, "Vive le Roi!" But still the daring youth shouted "Vive la Republique!"—and so shouting, and pressing to his heart the cocard tri-colour, fell, transfixed with their bayonets. The cut we give (No. 1), will render a good idea of the pose and arrangement of the statue. It was destined for the Pantheon; but times have changed since then, and it still remains on the hands of its author. However, some day yet may see it deposited gloriously, according to its original destination. Another which, as he says simply, "I studied with considerable feeling," is the young Greek girl bending on the tomb of Marco Botzaris, and reading naively, with the aid of her finger, the name of the hero of Grecian liberty, graved on the stone. Room fails to tell of the sentiment concentrated in this figure of youth, studying as its first lore the name of the martyr for liberty. It was a subject for a heart like David's. This work he presented to Greece; and in 1833, received in acknowledgment the Decoration of the Order of the Saviour.

Two of the most considerable monuments executed by David, are the Arc of Triumph of Marseilles, and THE PEDIMENT OF THE PANTHEON. The latter, executed over and illustrating the dedicatory motto of the great building, 'To her Great Men, their grateful Country,' is already sufficiently described in English.*

Having married in 1831, he made another voyage into Germany, in 1833, accompanied by his wife; during which he found occasion to chisel the features of many remarkable men; such as Berzelius, the Swedish chemist—Rauch, the sculptor of Berlin—and Ludwig Thiek, the philosopher; always in marble, and of colossal size, as if in proportion to those intellects, of superordinary grandeur.

* Although this design appeared in a former number of our Journal, we have re-inserted it for the purpose of furnishing an example of the Sculptor's skill in the grouping of numerous figures.

To the later period of his life, belongs the famous GUTTEMBERG, AT STRASBURG, with its powerful bas-reliefs, conceived in the true spirit of Bacon and Wilberforce; the Jean Bart, at Dunkirk; and the group, at Bourg, of ZAVIER BICHAT, holding in his hand a pen, as if to continue the essay, 'On Life and Death,' dropped unfinished at his feet; death having stepped in and cut short both life and essay.

No sculptor of modern times has produced more than David; and yet there are none, reproductions of whose works will be more required, because none have chiseled so many eminent characters. That his life has been filled with labour, the unequalled number of his works well testifies. What other sculptor can point to fifty-three statues and groups, in marble, bronze, and stone; above fifty bas-reliefs; one, one hundred and four feet long, another fifty-four, and another, the pediment of the Pantheon, one hundred and twenty feet long by twenty-four high, at the greatest elevation; above one hundred and ten busts, mostly of colossal size; twenty-five colossal medallions, and four hundred and forty bronze medals, almost every one after nature? What a rich legacy to posterity are those bronze and marble portraits of living or lately living celebrities! Among the busts, are Göthe, Washington, Jeremy Bentham, Cooper, Mrs. Opie, Lady Morgan, Lamennais, Lafayette, Arago, Humboldt, Lamartine, Chateaubriand, Cuvier, Victor Hugo, Rossini, Paganini, &c. Among the medals, are Lord Byron, Dr. Bowring, Canning, Flaxman, Sir John Ross, James Watt; Liebig, Spurzheim, Schelling, Schlegel, Thiek; Bonaparte (General) and his mother, Condorcet, Dumas, Guizot, George Sand, Laplace, &c.

And be it not imagined that among so many works must be much neglected execution. There is no sculptor who has so well known how to seize the *character* of his models. His works are not distinguished for the finished polish of a Canova, but he has grasped and perpetuated the great leading expressions of the inner being, and so rendered the very core of the character with the point of his chisel. With rare intelligence and observation he has called in to his aid physiognomical and phrenological experience; and has himself been one of the greatest illustrators of the practical value of these sciences; not only in features, but in neck, cranium, hair, osseous structure, he has sought always to preserve the ensemble which Nature had set before him; and without daring to *arrange* that material drapery, so to speak, with which Nature wraps the soul, has endeavoured to develop through its folds, in their very simplicity and truth, the convictions and passions throbbing within. Thus his portraits, unlike the sleeping or even lifeless, though beautiful resemblances, one often sees from the hands of even celebrated artists—unlike even the daguerrotype, which conveys but the expression of a moment, are impressed with the permanent character of the features, which Nature, in the living original, had moulded over the form of the soul. The same principle he has preserved through all sculpture; imitating neither the antique nor any school, but seeking to render Nature in the highest forms in which she makes herself known—ever loving above all, as man, to perpetuate, as artist, such sublime intelligences and noble deeds as were fit to become to posterity the very emblems of Liberty, Truth, and Human Progress.

The exterior of David, though not one whose antique symmetry would strike and arrest a careless passer, is yet one whose earnest enthusiasm, whose open candour, above all, whose overflowing kindness of gesture and expression fill, with fervent affection and sympathetic enthusiasm, the heart of a friend. Everywhere gushes out cordial sympathy, especially with youth, and with noble endurance for great principles—a sympathy characterising equally his life and his features. Perhaps to find him, a man of scarcely middle statue, of plain countenance, working in homely dress at a giant figure, as that of Casimir Delavigne, which now fills the centre of his spacious atelier, where, in the midst of these forms of intellectual greatness, the sound of one's movements seems to strike gratingly upon the solemn silence—some might be inclined to ask the statuary himself, where is David? But once let the fire of enthusiasm shine out, casting its rays on his favourite subjects—subjects always noble—and straightway one sees no more the outward appearances of the man.

I. O. M.

PROMETHEUS.

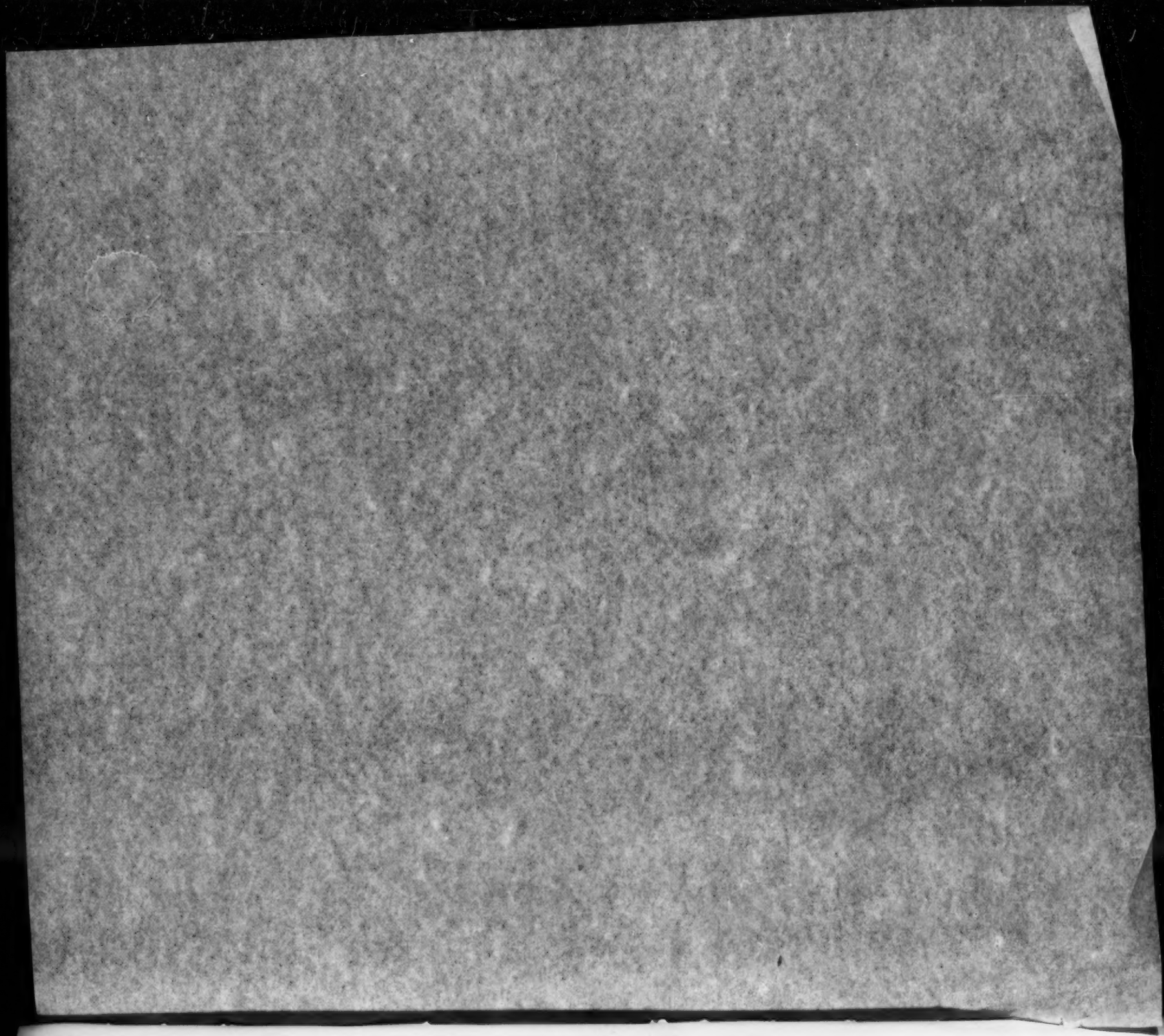
MANNING.

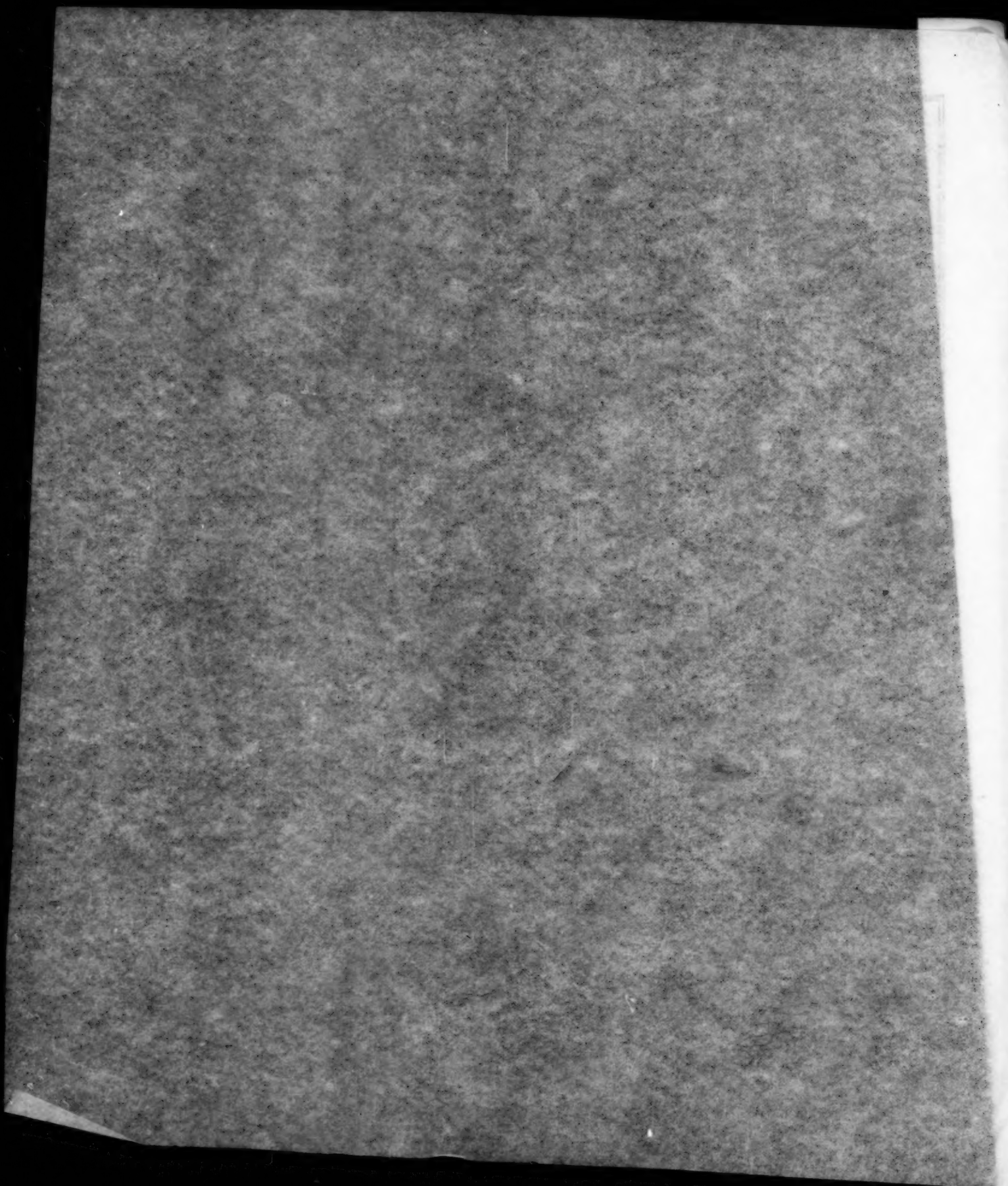
THIS beautiful figure was produced at the very early age of seventeen, by one whose ingenious and active mind, with all the impulse of latent talent was occupied, from almost childhood, in various manifestations of its awakening powers, having had its final bent determined and cultivated in the studio of Mr. Bacon. Manning did not commence modelling until 1829, and, in the following year, he received from the Society for the Encouragement of Arts, for the model of a bust from the antique, their first premium in that class. In the year 1831 he received from the same institution their first premium in that class for a bust from the life; and in 1833 he received from the hands of the late Duke of Sussex the gold medal of the institution, for the model of the work whence the engraving is supplied.

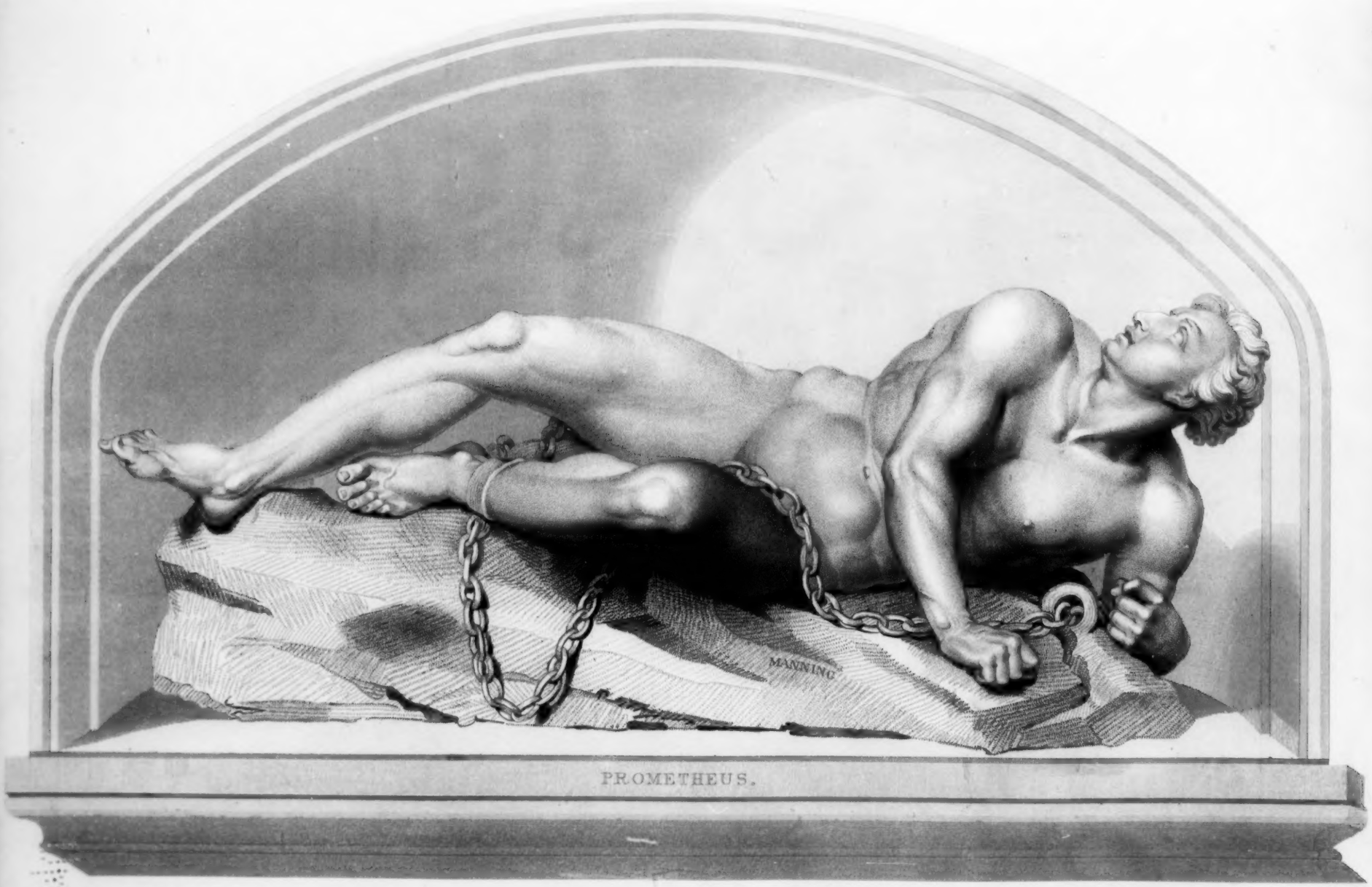
In the selection of such a subject by one so young, there is much of that daring ambition which characterises genius, and in the pose and forms of the strong and prostrate Titan, great boldness of thought and execution. The face is upturned, with a mixed expression of natural anguish and moral endurance to watch the approach of the vulture, whose mission is to prey upon his liver.

The length of the figure is about four feet six inches in the original model, which rests, as seen in the engraving, upon a representation of the rock to which he is chained. The frame exhibits singular power, and the modelling of the limbs has been effected with due regard to both power and symmetry. We find him in a pose precisely suited for the onslaught of his voracious tormentor—that is, lying on his left side—having the right upturned, as if resigned to thirty thousand years of torture, to which he is condemned for contempt of the father of the gods. And, although the original work in some degree bears the character of that immaturity of study which attaches generally to the ambitious enterprise of inexperience, how valuable soever the qualities of genius which distinguish the essay. It possesses, nevertheless, qualities which associate it with productions of the high order among which we class it here, and is, at the same time, one of those which puts forth paramount claims to notice, inasmuch as being the work of the student period of genius, for our experience has taught us, that even in after and maturer years all men look back with more affectionate emotion to any just and signal praise which has been won by early effort, than the not less just homage which is offered for the achievements of a more advanced time.

So fair a promise of future excellence affords matter for surprise that such a work as the Prometheus should not have been followed by others of equal merit. We reproach ourselves that in our own country the earliest aspirations of genius are not at once sustained to a mature development; but we could cite numerous parallel instances in living artists of other countries. How many a solitary student's lamp has gone out for lack of the oil which should have fed it, and how many an ardent spirit has sunk to despair, not having fallen into the vein of happy accidents to which genius is generally indebted for that aid which assists its rise to fame! When the Prometheus was exhibited, now twenty-four years ago, the work could not be regarded otherwise than as the first of a poetical series; but that such hopes are not always realized is more a default on the side of patrons than on that of artists. Although public competitions are frequently adjudged on principles of partiality, there are yet some, besides those in Westminster Hall, to which we are indebted for bringing forward talent that had lain under the oppression and in the obscurity of adversity; and we believe that those which have been thus conducted will be regarded with a greater degree of public respect than others that are twice capitally condemned—first as what we call 'jobs,' next, by bad art; for which of our late public monuments can be pointed out as worthy—of the sums which have been lavished upon their elevation—worthy of a country like this—worthy of a rising and ambitious school of art; competition is the legitimate field of the student, but one from which the master should not shrink; and upon this principle we deem no apology necessary for the introduction of such a work as the Prometheus among those of Canova, Thorwaldsen, and the best sculptors of our own school.







PROMETHEUS.

PUBLISHED EXCLUSIVELY IN THE ART-UNION MONTHLY JOURNAL.

Printed by R. K. Meeke.

Paterson. del.

B. Holl. sculp.

MIDSUMMER EVE; A FAIRY TALE OF LOVE.

BY MRS. S. C. HALL.

PART THE EIGHTH.

"RANDY, good luck to ye, Randy," was the salutation of one of the Killarney strawberry girls to the Woodcutter, as from the Lake shore he watched the progress of a boat towards the fair island of Innisfallen.

"Good luck to ye, kindly, Mary," he replied. "Good luck to you, and all the sun and moon shine on, by day or night."

"Thank ye, Randy; will you have a drop of the dew? or a noggin of sweet milk? or a leaf of strawberries? you're kindly welcome to any or all. It's heart-broken you look; and yet it's not that same you ought to be; sure you never would hear tell of any one thinking of the Rose of Kerry, but Master Sidney; and now that he's come for her, and she 's going, you 're not satisfied."

"Because she 's going," sighed Randy! "that's just it. No, Mary, thank you all the same, I'll have nothing. As for the dew, *that* will never wet my lips again; and sure its giving you strawberries and milk I ought to be, and you having no one belonging to ye."

"Oh, yes, I have," replied the girl, cheerfully; "I have plenty to care for me. I never knew the want of a friend since I lost my people; and, though I havn't a shoe to my foot now, I've a light heart in my bosom, and pleasant times," she added, with a sigh—"in summer, anyway."

"Winter and summer will be all alike to me when she's gone," continued Randy, in a subdued voice; "as long as she was on the sod I was content; though I did not hear the voice, I knew it was somewhere on Ireland's breeze; and though I did not see her smile, I knew it was brightening some Irish sunbeam. Do ye think that's a safe boat they're pleasuring in, Mary?"

"To be sure it's safe; Randy, man, what ails ye intirely? Listen! that's Spillane's bugle. Why, that last blast of music ought to rouse your heart; and there's Keeldar's answer to it! Miss Eva visits every spot before the time comes for her to leave them; and though there's no one would intrude on her, they've got the cannon at the Eagle's nest, and the bugles, and all; and I did hear, that my lord himself thought of a stag-hunt; only, as she can't bear to give pain to anything, why they never minded it."

"Isn't there rough water round the island?" persisted Randy.

"It's as smooth as glass, Randy; the rough water's in your own eyes," replied the girl.

"The boat's empty now; and yet I don't see them on the beautiful island. Oh, may the blessed sod that was trod by hundreds of holy men in the days of Ireland's glory, send an incense into their young hearts, and make them wise."

"They say Miss Eva might have married the young Lord of Ard-Flesk?"

"Or any one she chose," answered Randy; his faith in Sidney only wavering when he thought of Eva's leaving the Dovecote; "any one she chose; I hope he'll always think of it—to her."

"Do you think them islands as handsome as the strangers do?" inquired the strawberry girl.

"You've no knowledge, Mary; you'd see more beauty in a little dirty bonnet-shop, above in the town, than in that—PARADISE," replied the Woodcutter, angry at their beauty being questioned; and well did the broken mountain, and dark deep wood, and fair expanse of water, spangled with islands, deserve the term. The ruined castle of Ross, the smooth lawns and stately trees of INNISFALLEN—rich alike in the beauties of nature and the memories of ancient learning; the tiny islets, varied by every tint of verdure and of foliage; the bold sharp-rocky promontories, each having its own legend—well did they all merit the Woodcutter's enthusiasm; and when the wild clear notes of the magic bugle poured forth one of the melodies identified with the scene, Randy for the moment forgot his misery; many tears, not hard and bitter tears wrung from his heart, but soft gentle dews of the tender feelings that clung to his nature—as flowers garland

a rugged rock—moistened and refreshed his burning cheeks.

"I don't know what we shall do without her, at all," resumed the strawberry girl, casting tufts of grass into the Lake. "The children won't mind school; and the poor will have no one to speak a good word for them; and the sick will miss a better doctor than Doctor Magrath; and the widows—but what ails you, Randy? Sure it is'nt fearful of squalls you are such a day as this! Tell us when she'll be home again; that's what we want to know; for they say the landlord won't have Dovecote, and that Kitty and you are to be care-takers."

"The heavens help those that have no wit!" quoth the Woodcutter, circling his brow with his hands. "I wish I was wise! I that could see so much once, see nothing now—nothing, only that boat—a strip of wood upon the waters! She told me when she was going, girl; but I shut my ears, not to hear it. If I was n't a fool, I should go mad intirely; but they say fools never do, and I'm a fool—a helpless fool! The bells in the old gable rang all night—the hare bell, the silver bells of cuckoo-sorrel, and of the Indian moss—I knew them all—the deep boom of the blue bell, and the soft note of my lady's rocket—I heard them ringing from moon-rise to moon-set, and yet I could not tell one word they said:—I only know the marriage bell will ring to-morrow; and then she will go, and I shall never see her more! My eyes are blinded, and the whole world grows dark. I'm cast off and forgotten by Earth and Air. Poor Randy's thrown by; poor Randy's forgotten." He repeated, "Poor Randy's forgotten," several times, in deep sorrow, when a low sweet voice murmured—

"Randy deserves to be forgotten when he loses FAITH."

The Woodcutter turned to Mary, but she was gone—gone without a word or a sign. He then turned to the other side; there was no living thing near him—nothing but a white butterfly, sitting with folded wings on the petals of a pale wild rose.

"Why is it?" resumed the voice which endowed the insect for a time; "why is it that the sounds of the bells of the old gable were no more to you than to other mortals; that you, so long favoured, heard nothing but the tinkling?—only because faith fainted in your bosom; even now your eyes are sealed, and, though you see the boat upon the lake, you see not that which guides and guards it. Unhappy mortals! the purest spiritings are clogged in the mire of your unrefined natures. Have I not, from her entering on this scene of mingled smiles and tears, been with her, and averted what she could not avoid? Why should you doubt me now, and chill the air with tears?"

"It 's asy talking with you, my lady," thought the Woodcutter; "you who can be with her whenever you like; and though only allowed your own form, from sunset to sunrise, can whip up any shape that's plasing to you to sport round the world in, and the owner never the worse or the wiser of it. If I could do it, it's not *murning* I'd be."

"Randy," replied the voice, "do not attempt to deceive me; I see the thoughts that wrestle with, and supplant, each other in your feeble heart; because Eva cannot go hence with gay and gaudy trappings, you think she cannot be happy—you forget that she herself is happiness! Ordinary mortals derive their happiness from external objects: Eva is endowed to give, and by giving, to receive; but you do not understand me."

"I'm trying, madam."

"People are not satisfied to let their fellow-creatures be happy after their own fashion; they want them to be happy after *theirs*. If the hawk

has been engraved by Marr, and forms the frontispiece to Smith's valuable "Catalogue Raisonné" of this artist's known and authentic pictures. Formerly possessed by M. Brentano, and last from the Verstolk collection.

E. Verboeckhoven. 'A White Horse, with Man and Dog reposing.' Exquisitely pencilled.

G. Terburg. 'The Letter.' This subject is engraved in the Choiseul Gallery, and has been repeated thrice by the painter. It represents a lady seated at a table, dressed in a grey corset, trimmed with gold and pearls, writing a letter. From the Verstolk collection.

T. Creswick, A.R.A. An avenue in a park, adorned with figures promenading.

Jan Steen. 'The Drowsy Schoolmaster and Riotous Scholars.' The title at once explains the subject, which is treated with infinite spirit: fun and frolic are triumphant, with a little mischief intermingled. The picture is dated 1672. From the Verstolk collection.

Sir A. W. Callcott. 'Cologne, from the River.' Sunny and sultry in effect; painted with consummate skill in aërial perspective.

P. Wouwermans. 'Travellers halting at an Old House.' Horses and figures fill the foreground; in the distance is a river, with two boys bathing, and two others preparing to follow their example. A clear-toned picture in the artist's latter time. From the Verstolk collection.

Sir J. Reynolds. Study of two children's heads.

H. Van Hove. An interior, representing a staircase with a female figure.

Meissonier. A small picture, with a whole-length figure of a gentleman inspecting the contents of a portfolio. Skilfully treated with great finish.

M. Hobbema. A small landscape embellished with trees; a pond occupies the foreground. Of the richest impasto of colour, sparkling in touch, and true to Nature in her variegated tints of foliage.

G. Metzu. Small head of a gentleman, being his own portrait, holding a pipe in his hand, when about fifty years of age; painted with great force and freshness. Formerly in the Braancamp cabinet, afterwards in that of Sir C. Bagot. From the Verstolk collection.

F. Goodall. 'Le Bon Curé.' This esteemed picture needs no description, having been recently exhibited by the painter at the Royal Academy.

W. Mulready, R.A. A child induced by another female, apparently a sister, to give alms to a couple of swarthy-looking foreign wanderers seated in front. It is carefully painted, but rather heavy in colour.

A. Ostade. Three boors enjoying their pipes and pot in an apartment; two of them are seated at a triangular table; the third stands behind, filling a pipe: the figures are seen from the knees. From the Verstolk collection.

A. Van de Velde. 'A Hunting Party.' A lady elegantly habited, mounted on a dun-coloured horse, is in the act of striking with her whip a prancing white charger which is held by a groom. Other figures, in appropriate occupation, enrich a scene of singular beauty, which is enlivened by the lustre of a fine day. It is of the highest brilliancy of colour and delicacy of pencilling. Formerly in the collections of M. Lormier, Randon de Boisset, Count de Merle, Lord Liverpool, and the Baron Verstolk.

P. De la Roche. 'The Holy Family.' An upright picture with an arched top. The Virgin is seen to the knees standing, holding the infant Saviour in her arms. St. Joseph is seen behind, reclining. This admirable work of the great French artist excited universal attention when exhibited at the Royal Academy in 1846.

A. Cuyp. 'View on a River in Holland.' The effect of a fine summer's morning is suffused with the most perfect serenity and repose on every object. A group of fishing-boats, with the sails listlessly hanging, is on the left; in front a boat, filled with figures, is being rowed forward, and is seen foreshortened. Various other vessels are seen in the distant haze. The subject is composed of the most simple materials, but the aërial truth is so great that, even among the painter's works, this picture is one of the few of that surpassing excellence to which the term of superlative is applicable. From the Verstolk collection.

T. Uwins, R.A. 'Italian Peasants returning from the Vintage.'

C. R. Leslie, R.A. 'Scene from "The Merry Wives of Windsor."'

P. Wouwermans. 'Les Marchands de Chevaux.' This picture is so named on the engraving after it by Moyreau. Before a rustic cottage and two tents a numerous assemblage of figures is displayed, among which is a white horse, which a dealer is showing to two gentlemen. The other figures are occupied in the amusements of a fair. It is engraved in the Choiseul Gallery, from which it passed to those of the Prince de Conti, M. Durney, Brentano, and finally to the Baron Verstolk.

Jan Steen. 'The Wedding.' In a confined street of a Dutch town the bridegroom is welcoming his bride on her return from church, and descending the steps of a house to receive her. It is one of the painter's most excellent pictures, but alloyed with the coarse humour he occasionally indulged in. From the collections of M. Muller and the Baron Verstolk.

H. Koekkoek. 'Seashore, with a Breeze.'

LIBRARY.

Lauder. 'The Looking-glass.' A young lady is represented in admiration of her charms or attire, before this important appendage of the dressing-room.

T. S. Cooper, A.R.A. 'Landscape, with Cattle fording a Stream.'

C. Landseer. 'Lady reading a Letter.'

Meyer. Sea piece—'Entrance to a Port.' The artist is a pupil of Schotel, of Dort.

J. Linnell. Portrait of Sir Thomas Baring, whole length, small size.

Sir D. Wilkie. Small picture of 'The Rabbit on the Wall.'

After Vandyck. 'The Children of Charles I.'

E. Verboeckhoven. A cow reposing, and four sheep. One of the most elaborate gems for truth of character, colour, and finish of this celebrated Flemish cattle painter.

Sir D. Wilkie. 'Doctor bleeding a Lady.'

S. Gilpin. Horses in a landscape.

Callot. 'A Grotesque Procession.'

R. P. Bonington. 'The Ducal Palace.' The celebrated large picture with a procession of monks in red attire; originally painted for Mr. Carpenter, of Bond-street. The solid pure colour of every part retains its full lustre: it is one of the finest works of the artist for subject; full of detail, and important in size.

W. Van de Velde. 'A Calm and Shipping.' Copied from the original by E. W. Cooke.

J. Linnell. 'Lady Baring.' Companion-picture to the other by the same painter.

T. Stothard. 'Scene from "The Decameron."'

R. P. Bonington. 'View on the Shores of the Mediterranean Sea.'

P. Nasmith. 'Landscape with Cottages.'

A. Cooper, R.A. 'Troops pillaging a Baggage Waggon.'

A. Schelvhout. 'A Coast Scene.'

Sir David Wilkie. 'The Turkish Letter-writer.' The background was left unfinished, but the heads, hands, and some other parts, appear to be completed. The character is seized by the master with the most perfect reality; the figures appear to live, breathe, and be imbued with thought.

W. F. Witherington. 'Sancho returning with the Wounded Knight.' From "Don Quixote."

J. H. Koekkoek. 'Coast Scene, with a Breeze.'

Sir David Wilkie. 'The Arab recounting in a Turkish Café the story of the Siege of Acre.' This is another of Sir David's scenes in the Levant, replete with the interest he so well imparted to conversational subjects.

E. W. Cooke. 'View of Calais from the Sea.'

H. Howard, R.A. 'Girl with the Shell on the Seashore.'

W. Collins, R.A. 'The Errand Cart.'

THE DINING-ROOM.

Lingelbach. 'An Italian Landscape,' with a dance of peasants in the foreground, to which a bagpipe and a tabor are animating the rustic festivity. An awning is stretched from the house to an old tree, which affords shelter from the heat of the sun to many figures grouped under it.

F. Stone. 'The Proposal.' An engraved picture, and so extensively circulated that it is one of the most familiar subjects.

F. Stone. 'The Admonition,' companion to the above.

W. Etty, R.A. 'Venus, Cupid, and Psyche.' One of those elegant refinements of human form, painted with due care for reputation.

J. B. Schotel. 'View at Sea, with a stiff Breeze.'

W. Etty, R.A. 'Sabrina and Nymphs.' Companion to the preceding picture of this master.

E. W. Cooke. 'View of Amsterdam from the Port.'

Sir Joshua Reynolds. 'Portrait of Mrs. Fenhouilet.

Schendel. A candlelight scene of a market-woman, with a stall well stocked with vegetables, talking to a servant with the market-basket on her arm, and a male figure beyond. The costume and buildings are of Dutch character, in harmony with the patient labour successfully bestowed on the execution.

R. P. Bonington. 'The Balcony.' A small group of two gentlemen and a lady, in antique attire, on the balcony of a palace in Venice, freshly painted, with an evident reliance on the scale of colour of the masters of the Venetian school.

C. Dusart. 'An Interior, with Figures.' An old man is holding up a puppet to a child lying in a cradle, two other children are grouped near it. The fine pictures of Dusart are rare, having been atttributed to A. Ostade, from their near approach to his excellence. This is, at least, honestly designated. From the Verstolk collection.

Sir Joshua Reynolds. 'Venus chiding Cupid.' Familiar to every one by the print of the subject: it attracts the visitor, nevertheless, by the magnificent impasto of colour and *chiaro-'scuro* with which the composition is treated.

G. Liversedge. 'The Falconer.'

Muscher. The portrait of 'W. Van de Velde at his Easel, painting.' A very clever small whole-length figure of the painter, seated on a stool and mixing a tint on the palette. It has been engraved by C. Lewis for the the frontispiece to Vol. VI. of Smith's "Catalogue Raisonné." From the Verstolk collection.

After Sir J. Reynolds. 'Robinetta.'

F. R. Lee, R.A. 'Landscape—Figures ploughing.'

Gainsborough. Small hilly landscape.

Fleury. 'The Miser.'

W. Collins, R.A. Landscape and figures. An expanse of open ground leads to a village in the middle distance; the foreground is occupied by a group of figures, representing an old man drawing a thorn from a child's hand, other children looking on; an ass is standing near, and two bundles of small sticks and twigs indicate the cause of the accident.

D. Roberts, R.A. 'Edinburgh Castle, from the Town.'

Sir Joshua Reynolds. 'Portrait of a

young Lady, Miss Archer.' One of the most attractive of Sir Joshua's female portraits. It is that of a child; but so unaffected in feature and force that it captivates by the absolute reality of feminine innocence.

D. Maclise, R.A. 'The Knight's Departure.' An oft-repeated story of lovers parting, caused by war's alarms.

J. C. Schotel. 'View at Sea—a Calm.'

Gainsborough. 'Landscape and Cows.'

W. Mulready. 'Burchell and Sophia,' now in the Exhibition of the Royal Academy.

STUDY.

H. Leys. 'Exterior of an Inn.' A gentleman is paying the reckoning to a female attendant, who is holding a jug; a lady remains seated at a table drinking. This renowned artist of Antwerp appears, in this collection, with two small examples of the most exquisite beauty. For tenderness of tone and transparency they are almost inimitable among modern painters.

A. Van der Neer. A flat river scene of the most uninteresting matter, under the effect of sunset, which is treated with all the illusion of Nature that Art is competent to delineate. From the Verstolk collection.

Luyx. 'An Interior, with four Figures, seen to the knees.' One is reading a paper, two others are engaged with their pipes and glass, a female in the background entering with a dish of ham. Clean tints, suitable expression, and clever pencilling, with agreeable tone of colour, make the delineation of a most ordinary scene interesting.

Verboom and A. Van de Velde. An admirable 'Woody Landscape,' with figures by the latter master. Rich in subject, and solid in colour. From the Verstolk collection.

Berkheyden. 'The Town-house of Haerlem.' The architectural precision of the buildings, the sunny light cast over the view, and the foreground embellished with groups of figures, all so admirably painted, constitute this picture a rare example of the master. From the Verstolk collection.

H. Leys. 'A Traveller in antique Costume paying the Hostess at the Door of a Cabaret; other Figures in the middle distance.'

A. Van der Neer. 'Moonlight,' companion to the 'Sunset,' and equally fine. From the Verstolk collection.

Breckelenkamp. 'An Interior, with an old Woman combing a Boy's hair;' unworthy of any further description.

Van Vliet. 'An upright View of the Interior of a Church.'

E. W. Cooke. 'Landscape—a View of Rembrandt's Mill.' This and the two succeeding pictures are very interesting for the subjects displayed. The mill is on the banks of a stream.

E. W. Cooke. 'An Interior of Rembrandt's Mill.'

Idem. Another view of the same.

Madou. 'An Interior, with many Figures.' This admirable painter appears, according to his usual custom, to have introduced an episode, but the story is not quite apparent; it probably relates to an occurrence in the history of Belgium. A female in mourning attire appears offering some jewels to an elegantly-dressed female; two cavaliers are intently engaged, and a judicial functionary in bag-wig, with other figures, compose the grouping. The costumes are of our period of Charles II. Independent of the elegant pencilling, clever *chiaro'scuro*, and other qualities of Art, it possesses the completeness of purpose which is so difficult of attainment in Art.

De Bruycker. 'An Interior — Children showing a Bird's-nest to an old Woman.' This is another painter of the modern Flemish school, whose works are little seen in England; but deserving the greatest praise for the perfection of elaboration they display even in the most unimportant objects.

Rumpen. 'A Girl sitting by a Fountain.'

Decker. 'Landscape, with Figures.'

R. Wilson. Landscape, with water falling over rocks, called 'A View in Scotland.' Some figures are fording the stream, others, with one on horseback, approaching the margin.

P. F. Poole, A.R.A. 'A young Woman carrying a Child across a Brook.'

G. Schalcken. 'Portrait of the Grand Pensionner, De Witt.'

Idem. 'Portrait of a Lady,' wife of the preceding. This pair of pictures are excellent examples of the painter's skill in portraiture. Both are from the Verstolk collection.

Franquelin. 'Scene from "The Barber of Seville"—Consolation of the Page.'

Edmonstone. 'Study of Italian Figures.'

T. Uwins, R.A. 'Dorothea.'

T. Webster, R.A. 'Going to School;' 'Returning from School.'

W. Muller. 'View of Angiers.'

IN UPPER ROOMS.

Pidding. 'The Draught Players.'

A. Fraser. 'The Cobler.'

J. Linnell. 'Woman Selling Vegetables.'

T. Webster, R.A. 'The Dancing Bear.'

F. R. Lee, R.A. Four small landscapes.

W. Müller. 'Street in Cairo.'

IN THE HALL AND ON THE STAIRCASE.

Ferdinand Bol. 'A Lady and Gentleman,' life size, seen to the knees, probably portraits. This and the other picture by this master which is hung on the opposite side of the Hall, are among his most masterly productions. They are brilliant and transparent in colouring, painted with a vigorous touch, reminiscent of his master Rembrandt.

. . . . Portrait, small whole length of Gibbon the historian.

F. R. Lee, R.A. 'Landscape.'

O'Connor. 'Rocky Landscape.'

Ferdinand Bol. 'The Prize of Archery—a Lady receiving from her Companions a Wreath in honour of her superior Skill in Archery.' Formerly in the collection of Sir Charles Bagot, and lastly in the Verstolk gallery.

F. R. Lee, R.A. 'An Ancient Oak-tree.'

De Koninch. 'An extensive View in Holland, a Country House embosomed with Trees near the Front.' Painted with fine impasto. The figures appear to be by the hand of Lingelbach. From the Verstolk collection.

Sir J. Reynolds. 'Portrait of Dunning, the first Lord Ashburton.'

J. Hackaert. 'Landscape,' with figures by A. Van de Velde. The scenery is hilly, painted with the effect of a fine serene evening: the figures are skilfully introduced to add charms to this fine picture. From the Verstolk collection.

J. C. Horsley. 'The Stolen Kiss.'

F. R. Lee, R.A. 'Large Landscape, feeding Sheep in the foreground.'

Sir D. Wilkie. 'The Recruit.' A well-known work, full of the most truthful character in the figures.

T. S. Cooper, A.R.A. 'Four Sheep in a Meadow.'

R. P. Ommeganck. 'Cattle in a Rocky Landscape.' From the Saltmarshe collection. A sunny and beautiful specimen.

E. Le Poittevin. 'Interior of a Kitchen—a Man-cook tasting.'

G. Lance. 'Girl at a Window, with abundant accessories of Fruit.'

In every instance of our recording the collections of the great treasures of Art that abound in our country, in private possession, we have had the pleasant duty of acknowledging the kindness and courtesy with which we have been permitted to view and take notes for our purpose: in the present, we have to express our thanks for the opportunity enjoyed.

THE GOVERNMENT SCHOOL OF DESIGN.*

To give sentence on the conclusion, after adjourning the consideration of the premisses, is one of those processes of false reasoning denounced by every logician, from Aristotle to Whately, but practised by all who are conscious of inherent weakness in their cause—from those who bawled out "Great is Diana, the goddess of the Ephesians!" to those who exclaim, "Wondrous is the wisdom of the Council of the School of Design!" The Committee which has presented the result of its labours in the Report before us, professes to have inquired into the state and management of the School at Somerset House, but has been conveniently oblivious that the chief objections made by the public were directed against the fundamental constitution of the School—a constitution so ingeniously contrived as to prevent its state from ever being satisfactory, or its management from ever becoming efficient.

It is, to be sure, no uncommon sight in Britain to see the expenditure of public money and the administration of public funds intrusted to volunteer bodies of *dilettanti* amateurs, men of caprice and crotchets, eager to have their crude theories tested by costly experiments at the expense of the nation. The Record Commissions in England and Ireland are cases in point, and we hope that some legislator curious in bibliography will move for an account of the sums expended in printing volumes which were found unfit for publication only when they were bound and ready for delivery. On the other hand, the Museum of Economic Geology, superintended by a responsible Government functionary, and receiving only niggardly grants, has become one of our most thriving and useful institutions—has conferred unquestionable benefit on many of our most important manufactures, and holds forth an assured prospect of largely developing the mineral resources of the empire. Had this Museum been intrusted to a committee of volunteers, as we have reason to believe was at one time proposed, it would have been as conspicuous for its failure as it is now deservedly celebrated for its success.

The comparative merit of the two systems—a volunteer association, and a recognised authority—was fairly tested in Ireland on the great question of National Education. Large grants were made to the Kildare-place Society, for the extension of education among the Irish people; through the sapient management of a crotchety committee the task of education was neglected for the more enticing business of unavowed proselytism, and, instead of knowledge being extended the rancour of religious discord was widely diffused; and in the controversies that ensued, men, women, and children heated themselves so far beyond the standard of common sense, that it will take as much time to cool them down to solidity as it does the lava of Vesuvius. On the other hand, the National Board, instituted by the State, and directly responsible to the Government, could afford to be impartial: in the teeth of unexampled opposition it won its way by sheer integrity; its honest adversaries found their prejudices conquered by the simple evidence of facts; one after another those who had been among its violent opponents gave their adhesion to its system, and among its most recent converts it can number the Rev. Dr. Elrington, Regius Professor of Divinity in Dublin.

Now, we have always asserted that the superintendence of every national institution ought to be a direct function of the Government; and that the delegation of this duty to irresponsible volunteers is unsound in principle, and dangerous in practice. We assert this plain proposition irrespective of the merits or demerits of the individuals who may compose such Council or Committee. There is not a more enlightened body of men in Europe than the Council of the Geological Society; and yet we are persuaded, and they too are persuaded, that, if the superintendence of the Museum of Economic Geology was transferred to them from the individual hands of Sir Henry de la Beche, the ruin of the institution would be as certain

* "Report of a Special Committee of the Council of the Government School of Design, appointed the 3rd of November, 1846, to consider and report upon the State and Management of the School; with an Appendix containing the evidence of gentlemen examined before the Committee, and various communications upon the subject of inquiry."

as its prosperity is notorious. For the same reason we contend that the supreme government of the School of Design ought to have been conjoined directly to the Board of Trade or the Educational Committee of the Privy Council, and that all functionaries connected with it should hold their places directly from some public, recognised, and responsible authority. The first reform, then, for which we contend, and that without which we believe all others will be nugatory and illusive, is the immediate dissolution of the Council, and the transfer of its powers, either to a single functionary, possessing such united qualifications in taste and habits of business as Mr. Shaw Lefevre, or to a Board of Commissioners having defined duties and ascertained powers.

In a school of any kind there must be a central authority somewhere; the head-master of Eton or any large school would be utterly unable to conduct the establishment if every subordinate had a right to interfere with his arrangements, and only to yield them such obedience as suited his judgment and discretion. The fitness of the Committee for the task they have undertaken may be estimated by their placing this, the very basis of all organization—the foundation of all possible management—seventh and second last in the list of the propositions they vouchsafed to investigate. On this important head they make the following extraordinary report:—

1. "Your Committee are of opinion that, having regard to the objects of the Schools, the number of the classes, and the variety of the matters taught, bearing in mind also the nature of the present governing authority, consisting of a numerous body of persons, who can only meet at fixed intervals, it would not be possible to carry on its operations without the aid of some permanent paid officer, either under the name of a Director, or under some other appellation, having the supervision of the instruction and discipline of the School.

2. "The Committee admit the difficulty incidental to this arrangement, namely, that masters of adequate talent and eminence in their profession will feel unwilling to serve in subordinate relation to the officer in question, who, however well qualified for his general duties, may have less knowledge and experience than the masters in the branches of instruction which they teach. Your Committee think that the best mode of meeting this difficulty is, by defining with as much accuracy as possible, the duties of the masters: by not permitting the Director to interfere with the masters in the management of their classes; but by reserving all such interference to an Instruction Committee, and by allowing the masters to communicate freely and directly with such Instruction Committee, and also to report respecting their classes and their own branches of instruction to the Council.

3. "Your Committee approve of the principle, that the masters to whom classes are intrusted, should each have the full credit of success of his class, and the discredit of failure.

4. "As a further means of diminishing the chance of collision between the director and the masters, your Committee suggest that the removal of pupils from one class to another should take place under the direction of the Instruction Committee before noticed."

The first proposition admits the inutility and even the absurdity of governing schools by councils of volunteers. We have looked over the list of the Council, and could find no difficulty in dividing it into sections, which would give contradictory solutions of almost every question that could be submitted to their determination. The Council not only meets at varied intervals, but its composition varies at every meeting; its direct rule would obviously be inconsistent with every possibility of uniform discipline and continuous discipline. We wonder what would have been the result of the Peninsular war, had the chief direction of it been intrusted to a Committee of Bishops and Law-Lords, aided by the wisdom of some dozen country gentlemen, selected from the Lower House of Parliament. But the conduct of a school requires as much consistency and uniformity as the conduct of a campaign; to subject it to the caprice of gentlemen feebly interested in its success, and utterly unacquainted with all the details which require a daily and almost hourly exercise of caution, contrivance, and authority, would be just as absurd as to intrust the command of a man of war to a committee of landsmen, not required to go on board unless when it suited their own convenience.

Having stated an obvious principle of common sense in the first proposition which we have quoted, the Committee jump into the very extravagance of absurdity in the second. We should be glad to know how many are the schools in the country in which the head-master is superior in every branch of instruction to the subordinate masters he employs. Do the professors at King's College, who possess at least as much talent and eminence in their professions as the masters employed at Somerset House, feel any reluctance to serve in a subordinate relation to the Principal of the College? We were simple enough to believe that a Director means *one who directs*, but here is a Report presented to both Houses of Parliament in which it is gravely recommended that a Director should be appointed to a great public institution, who is to be prohibited from giving any direction whatever!! To mend the matter, we are referred to "a copy of the duties of a Director," of which the second is "to take care that the instruction, according to the course laid down, be regularly given;" and yet he is gravely told that "the Director is not permitted to interfere with the masters in the management of their classes"! A more flagrant contradiction was never set before the public by sane men; a more mischievous suggestion was never put forth for the management of any educational institution.

If a proper choice of a Director be made, the interference of an Instruction Committee would be nothing better than useless and mischievous impertinence, to which no one fit for the situation could submit; and if an improper Director should be selected, the management of the Instruction Committee would be no better than a mockery, a delusion, and a snare. There are many passages in this Report which show that there are members of the Council who have a very dangerous propensity for intermeddling; and, so long as they are allowed to indulge it, all the arrangements and discipline of the School must be a perfect chaos of confusion.

Let us see some of the consequences that would result from the adoption of this precious recommendation. We suppose that fixed hours of instruction are assigned to the different classes. Are masters to have a discretionary power of altering, changing, and fixing these hours, without any regard to the general harmony of the establishment? Should any master do so, the Director is prohibited from checking so flagrant an abuse, for "he is not permitted to interfere with the management of the classes." It is generally supposed that in all schools masters are expected to devote a specified amount of time to the business of instruction; but should any master in the School of Design defraud the public of this time, by coming late and departing early, the Committee reports that this should be allowed to continue, because "the Director is not permitted to interfere with the management of the classes." What sort of management the unfortunate classes would have, if such a recommendation were adopted, it requires no great exertion of foresight to predicate.

But let us look a little closer at the proposed constitution of this precious Committee of Instruction:—

"Your Committee entertain little doubt that if the attention of those members of the Council who follow Art as a profession could be exclusively devoted to that portion of the business of the School of Design which relates to Art and Instruction, such an arrangement would render their services more useful to the public, and less onerous to themselves.

"With this view, your Committee recommend the revival of the Committee of Instruction, and the placing upon it, at least, those members of the Council last alluded to; and, with a view to relieve them from the necessity of occupying themselves with the rest of the business of the Institution, your Committee recommend that a Committee of Management, very limited in number, be chosen from the remainder of the Council, to whom the economical, financial, and general official business shou'd be consigned; and who should be guided by the advice of the Instruction Committee upon matters relating to Art and Instruction. It would, of course, be necessary that the proceedings of these Committees should not require the confirmation of a Council meeting, unless upon certain fundamental points reserved to the Council at large."

This is a confession that the Council, as at present constituted, is not a working body, and that it is necessary to break it up into committees. Such a proposition is pregnant with a long series of jobs, significantly enough intimated in what is set forward as its chief recommendation—"the cessation of the necessity for printing the minutes of the ordinary proceedings which now take place in the Council." Indeed, looking at some of these minutes, we are not surprised that there are persons who lament the necessity of their being printed. On this head we may have more to say when we come to consider some of the propositions which bear the name of Mr. Bellenden Ker.

This Instruction Committee is to be chiefly composed of those who follow Art as a profession, and who, consequently, have the least leisure to attend to the business of the School. Since the day when George Seacoal was proposed as constable, because he was "the most senseless and unfit man for the office," a more extraordinary qualification for a public and important function has not been gravely laid before the public. The result would be, and that soon, that the Instruction Committee would become concentrated in a single individual:—

"Great body corporate of ONE
Important *omnes solus*."

It is no calumny on artists to affirm that they are as much given to form cliques and parties, to adopt whims and crotchets, to carry favourite theories into downright extravagance, and to deal harshly with those who interfere with their hobbies, as any other class of the community, not excepting the proverbially irritable race of poets themselves. Who, then, is to ensure us harmonious and consistent conduct in this proposed Committee of Instruction? We verily believe that, if it ever assembled, the interference of a moderator would be far more necessary than in any of the scholastic battles of the middle ages.

But it would be invidious, and it is unnecessary, to pursue this subject any further. A proposition to intrust the most responsible functions of a great public Institution to an irresponsible body of men is so gross an absurdity as to be at once rejected by all whom Heaven has blessed with even less than an average portion of common sense. We, therefore, leave this precious recommendation to be derided, lamented, or reprobated, according to the discretion or taste of our readers—approved it cannot be, outside of the walls of Bedlam.

We turn back to the third proposition in our first extract, which ordains that the credit or discredit of a class should attach exclusively to its master. Of course it must be a great consolation for any waste of public money, for any loss of pupils' time, for any of the manifold evils which may arise from ignorance, neglect, incompetency, or immorality, that the blame can be cast upon the master. It would be equally wise, we think, to ordain that, in future, generals should not interfere with separate regiments, or colonels with separate companies, but that the credit or discredit should attach to the subordinate officers of these several divisions. "Your Committee" would, of course, approve of the principle, inasmuch as discipline and subordination are not more necessary in an army than in a school; and in both cases "Directors must not be permitted to interfere in the management."

To determine what pupil should be removed from one class to another requires accurate knowledge of the circumstances of the pupil's previous progress, and the aptitude he manifests for one or other of the special branches of Art; and, therefore, "your Committee," with perfect consistency, recommends in the fourth proposition of our first quotation from their Report, that this delicate task should be taken from the Director, who may possess the knowledge adequate for forming a right decision, and given to the Instruction Committee, which cannot possess a particle of such knowledge, nor even the means of attaining it.

So far as we can comprehend these recommendations we find that they propose the following plan of government for the School:—

1. A Director, prohibited from directing.
2. Subordinate masters, trained to insubordination.
3. An Instruction Committee, incapable of instructing.

And, 4. A Council, relieved from the necessity of making Minutes of its Deliberations.

This programme would, doubtless, be much improved by the adoption of Mr. Bellenden Ker's proposition, that the masters and mistresses should have liberty, collectively and individually, to make Reports to the Council!

It is impossible to read over the evidence appended to this Report without observing that the chief points placed in issue before the Committee related to the position of the Director in reference to the Masters, and of both in reference to the Council. Anything more confused and complicated than the rules by which these several relations are settled cannot well be imagined. Let us take a document to which we have already referred:—

"*Copy of Duties of the Director, agreed to by Mr. Wilson.*
(*Letter from Edinburgh, May 2, 1843.*)

"1. To suggest, for the consideration of the Council,

a systematic course of instruction for both classes in the School, and for the Female School.

"2. To take due care that the instruction, according to the course laid down, be regularly given.

"3. To prepare, with the aid of the teachers, for the consideration of the Council, Rules for the conduct of the Pupils whilst in the School, to see that they are duly observed, and to cause the directions as to the course of study to be printed and hung up in the School.

"4. To admit the pupils, provisionally.

"5. To suspend the pupils.

"6. To teach the First Class.

"7. To have the direction and control of the teachers, in all matters relating to the execution of their duties.

"8. To conduct the periodical work (the 'Drawing-Book,' since discontinued).

"9. To inspect periodically the Spitalfields School; and occasionally to visit the Provincial Schools, and to report thereon.

"10. To have the charge of the property of the School and Council.

"11. To attend, or be in attendance if required, at all meetings of the Council and Committees, unless such attendance be expressly dispensed with.

"12. To report to the monthly meetings of the Council, and at other times when directed by the Council, and to keep them informed upon all points relating to the management of the School, and especially to report once a quarter on the progress of the pupils in each class.

"13. To prepare such letters as the Council may direct to be referred to him.

"14. To give lectures upon the history, principles, and styles of Ornamental Art, and also especial explanatory lectures upon the particular designs in progress.

"15. To prepare a syllabus of such lectures, for the instruction and use of the Masters in the Provincial Schools.

"16. To make original drawings and designs for the School, and to superintend the making of others of the same description, by the First Class.

"17. To make elementary designs for modelling, and to superintend the making of casts from Nature, by the pupils; such designs and casts to be the property of the Council.

"18. To place himself in communication with the most eminent manufacturers, in different branches of trade, both for the purpose of ascertaining their peculiar wants and of affording them advice and assistance.

"19. To be in attendance from eleven to four* o'clock on every day in the week, except Saturday and Sunday, and from eleven to three on Saturday,* and to be in attendance at least three times a week at the Evening School.

"20. Generally to carry into effect the directions of the Council, in relation to these duties, and to devote his whole time, except vacations, to the School.

"To these must be added the general superintendence of the arrangements respecting the moulds and casts which are to be provided by the Council for the Provincial Schools."

Now, we have rarely seen a more absurd list than that which we have quoted. Every one would laugh at a regulation which enjoined the chief of a garrison to drill the grenadiers, to visit the outposts, to superintend the casting of cannon, and to pay particular attention to the filling of cartridges. Of precisely such a character are directions 6, 7, 9, 14, 15, 16, and 17. They force him to perform the duties of a subordinate, and therefore tend to deprive him of the influence which the proper preservation of discipline requires that he should exercise over subordinates. Moreover, the observance of these regulations involves more than one physical impossibility. How, while teaching one class, can he exercise any superintendence over the teaching of others? How can he make preparations for modelling or casting in a building unsuited to either operation? Can any man comprehend the meaning of the direction numbered 13? What sense can be made of the doubtful grammar and unintelligible demands of No. 14? This is but a sample of the unsystematic organization of the School throughout; no one has a definite place and prescribed duties; all, in consequence, have been knocking their heads against each other in the dark, and the Council's remedy for so obvious a result of disorganization is to prevent the possibility of any organization whatever.

We come now to the artistic recommendations of the Report; and we are hardly more pleased with them than with the plan of an administration which dispenses with order, sets aside subordination, provides against harmony, and wages open war upon unity of action. In the first place, we protest against the junction of an Elementary School of Drawing and a School of Design. No student should be admitted to a School of Design who did not possess already a stock of elementary knowledge sufficient to enable him to profit by the instruction special to such an establishment. An entrance examination should be enforced; and a fair standard, both of general and artistic information, set up. If necessary, let a Preparatory School be founded; but the Council cannot, in the same class, teach pothooks and the highest mysteries of calligraphy;—as well might it be proposed that the alphabet should form part of the course of instruction in the Universities.

From the very vague language of the Report we cannot make out whether such a thing as the gradation of classes has at all engaged attention. The Committee nowhere set down what they deem the elements of a proper course of Design, the order in which these elements should be taken, and the time necessary to complete such a course. They refer us, indeed, to Mr. Townsend's admirable Synopsis; but they omit to tell us what staff would be necessary to give organized and efficient instruction in such a course.

The Report takes Design as, in itself, a substantive branch of study; whereas it is, in fact, a compound of two branches—the Mechanical Sciences on the one hand, and Fine Art on the other. Hence, we have always contended, and the experience of *L'Ecole Martinière*, at Lyons, bears us out, that Design could be more efficiently taught as an adjunct to a general School of Arts and Manufactures, than in a School where Design was separated from these great branches of knowledge. One great and obvious reason for this is that, if we design to elevate artistic taste in this country, we must give instruction not merely to designers, but to the classes by which they are likely to be employed, and so far as possible to the general class of consumers.

The special education necessary for a designer bears but a small proportion to the general education on which that specialty should be founded. This simple and almost self-evident proposition has escaped the notice of the framers of the Report, and has been the source of a vast amount of perplexity to them and to their readers. Now, Mr. Townsend's Synopsis, to which they have but incidentally referred, and which is worth all the Blue Books they have issued put together, suggests in every line that design is no single study; that it ranges over a vast variety of subjects, forms, and materials, more than half of which must be left wholly out of sight in a School exclusively devoted to teaching design.

We cannot find anywhere a plain statement of the course of instruction through which *all* pupils in the School are expected to pass, nor any statement of the special divisions for the different branches of design suited to different manufacturers. The Report does not tell us whether the die-sinker and the paper-stainer must go through exactly the same course; and, if not, how much they are required to learn in common, and where the starting-point is fixed for their branching into different pursuits. In fact, the Report busies itself with recommending details after having evaded an enunciation of principles: the whole of their information on this head being comprised in a single sentence which may mean anything or nothing:—

"We think that we should endeavour to devise and carry into effect *a systematic and complete course of instruction* which should embrace *the theory and principles of Ornamental Design* (including the history and explanation of the different styles), *and the application of those principles to the various kinds of manufacture*, to the end that *the power of making original designs* may be acquired by the pupil, and may be *exercised by him, whilst in the School*."

The simple meaning of this enigmatical sentence is, "We desire that the best thing may be done in the best way; but—what the best thing is, we do not know, and what the best way may be, we cannot tell." They then go on, virtually saying, "supposing that the best thing and the best way could be discovered, we have a few suggestions to offer." Now, with respect to the most valuable of these suggestions we have to remark, that they are impracticable in the apartments where the School is at present held. There is no room for forming a Museum of objects of Ornamental Art at all adequate to the wants of a National School of Design; and, without such objects, to exhibit lectures on Ornamental Art would be no better than "sounding brass and a tinkling cymbal." The anomalies indicated in the evidence of the Director by the authors of the Report arise simply from his restricting his evidence in most cases to the circumstances of the School as now situated at Somerset House; while Messrs. Townsend and Redgrave have indulged their hopes that the Government will act in a manner worthy of the professed object and national importance of the School, by removing it to some place where its efficient and satisfactory working could be brought within the range of physical possibility.

We wish in this review to avoid reference to individuals as far as possible, and we shall therefore quote no names in reference to a proposition incidentally started, namely, how far instruction in High Art and in Ornamental Art ought to be concurrent? All experience has proved that the better the artist is, the more excellent will the future ornamentalist be; and we, therefore, agree with those who think that the direct mechanical education of a designer should be subordinate to his artistic education, and that it is of more importance to teach him the great principles of Art, rather than the practical application of those principles. We should be glad to see the sphere of artistic instruction greatly enlarged, and the pupils encouraged to aim at the very highest eminence in the highest branches of Art; but, at the same time, we must repeat that Design has a mechanical and practical element in its nature, and that this element deserves no less attention than the artistic.

As we have been candid and free in our censure of the recommendations contained in this Report, we deem it but fair to expose ourselves to similar criticism by stating what we should propose for the improvement of the School. The following, then, are our suggestions:—

That the School be taken into direct and immediate connexion with some department of the Government—either the Board of Trade or the Educational Committee of the Privy Council.

That the functions of the existing Council, if that body be retained, should be strictly limited to visitation and inspection; the results to be reported to Government, with such recommendations as observation may suggest.

That the administration of the Schools be systematically organized so as to ensure order, subordination, and regularity. At present the administration is a perfect anarchy. "There is no king in Israel: every man doeth that which seemeth right in his own eyes." Take as an example the following passage from the evidence of Mr. Wilson.

"*Mr. Gardiner.*—The hours of attendance for the evening were prescribed by the Council?—They were.

"What were the hours?—From half-past six to nine.

"I believe the Council, on the motion of the Vice-Chairman, directed that a book of attendance should be kept, in which the masters should enter the hours at which they arrived in the School?—They did.

"Was such a book kept?—For a short time only. The representations of the masters with regard to it were so warm, that I was induced (most erroneously, I fear) to waive the subject, intending to apply to the Council subsequently for their permission to do so. The course I ought to have adopted would have been to request them to go on till the subject was brought under the consideration of the Council. I apologized to the Council for this afterwards."

Now, when it is remembered that in the absence of a master his pupils must be idle, neither learning anything themselves, nor allowing the tranquil teaching of others, it is perfectly monstrous to find that there was a general conspiracy against any means being taken to ensure regularity of attendance. Is there any other establishment in the world, governed by sane men, in which irregularity of attendance would not merely be permitted, but directly sanctioned? The masters of a school declare their dignity compromised by submitting to the same discipline as that to which the professors of Universities are subjected; the Director, whose anomalous position was so ingeniously contrived as to provoke odium without commanding respect, suspends even the most feeble check on irregularity of attendance, because he was morally certain that his authority would not be supported in enforcing it; and the Council abrogates the only law by which anything like order or regularity could be maintained in the School! Such a picture of weakness, disorganization, and lamentable ignorance of all that is essential to the right administration of any institution whatever, we never met in the whole course of our experience.

We do not recommend, then, that the organization should be remodelled, because in the School as at present conducted there is no organization whatever; we do recommend that an organization should be created, and that good government should be substituted for mischievous and sense-

* Since the appointment of Mr. Wilson, the Director's attendance has been made to terminate at three o'clock, and not to include Saturday, on which day, since 1843, the School has been closed.

less anarchy. There must be a central controlling power, invested with authority and entitled to respect, vigilant to check irregularity and put down abuses as they arise; there must be subordination of all the teachers to this central authority, and complaints of any abuse of this authority should be made directly to the Government. It is from the want of such a rational organization that we find hopeless variances arising between the Director and the Masters; that we find criminations and recriminations in no very good taste, and no very laudable temper; that we find mutual insinuations of earwigging some members of the Council, prejudicing others, and making one-sided reports to all. We blame neither the Director nor the Masters—had they belonged to Heywood's Hierarchy of the Blessed Angels, they must have been forced into collision by the undefined and anarchical relations in which they were placed with regard to each other; and we think that both discretion and forbearance must have been largely exercised, or else their quarrels would have been much more serious.

A definite programme of the course of studies to be pursued in the School—stating minutely and distinctly the subjects to be studied in the different classes, and the portion of time to be allocated to each—should be prepared as early as the careful digest of such a course would allow. At present the matter seems to be left pretty much to the discretion of the master, which is frequently at variance with the judgment of the Director. This crying evil of indefiniteness of plan is, in fact, the ground for proposing a still worse evil as a remedy—the concession of a power to individual masters to make their own reports to the Council at their pleasure.

Text-books should be provided to be used in connexion with lectures. Anything worse than the investigation of the Lecture question we have never seen. The Committee never took into consideration that lectures may be either brilliant expositions of high philosophic principles, or plain practical explanations of points requiring development. Some vague notion floated through their minds that under the term "lecture" are comprehended discourses to instruct and discourses to dazzle, amuse, or suggest. Now, all lectures in an educational establishment should be limited to the explanation and development of the principles laid down in text-books, and should ever be accompanied by oral and written examinations of the pupils, to secure attention, and to enable the lecturer to determine how far his instructions have been understood.

A Museum should be formed of Ornamental and Industrial Art, not necessarily in connexion with the School, but to which the students of the School should have easy access. The nucleus of such a collection has been already formed at the Museum of Economic Geology, and the staff of young men attached to that establishment—forming the most efficient working body in science and its practical applications to be found in Europe—might be engaged to give serial lectures on the processes by which ornament is realized, while the masters of the School explained the principles of Art on which ornament is based. *Utrumque per se indigens alterum alterius auxilio eget.*

Either a stringent examination should be instituted for admission into the School, or a Preparatory School must be founded as a distinct establishment. An end must be put to a combination of schools as essentially absurd as that of a dame-school and a college.

All records of progress and all communications with the Government should take place under the sanction of a Board, consisting of the Director and the head-masters of different departments; the Director having a vote as a member, and also a casting-vote as chairman. This Board should meet once a week to receive reports of progress and conduct from all the classes—the minutes of its proceedings being open only to the inspection of the members and the Government.

The Director should be supreme in the administration—an appeal, however being open to the Board. Should the Board decide against his opinion, the question should be referred to the Government; but, should the Board coincide with him, that decision should be final.

On this subject we find a set of queries, proposed by Mr. Richmond and approved by the Committee, evincing much wisdom and sound sense, but perhaps, for that very reason, virtually left without an answer. We quote the questions, and offer what we believe most reasonable men will confess to be proper replies:—

"*Management.*

"1. Do you think that the present system of Directorship is attended with injury, in the fact of its 'placing a barrier between the masters,' who see the whole working of the School, and members of the Council?

"2. Do you think that the highest class in the School should be *personally conducted* by the Director?

"3. Would you make the business of the Director to consist chiefly in teaching, or in directing the other masters, in both classes?

"4. Do you think that the masters are degraded, and their exertions hindered, by the constant supervision of a Director?

"5. Do you think that the examples given in the elementary class are good enough?

"6. Do you think that the printed duties for the Director can be performed by a Director satisfactorily to himself and to the interest of the School?

"Are there any of the duties in themselves superfluous; if not, how would you suggest that these should be carried out? and by whom?"

1. This first question contains two misstatements: in the first place, the masters do not "see the whole working of the Schools," but only the working of their several classes; and in the next place, the Directorship is not a barrier between masters and Council, but the substitution of a manager for a body which confesses itself incapable of management. Setting aside these erroneous assumptions, the question means—"Do you think that there should be a central governing power to which all other authorities should be subordinate?" To this question we answer in the affirmative, for it is virtually identical with the question, Whether is order or confusion the better—whether is organic government preferable to anarchy?

2. To the second question we answer, "Certainly not; his duty is to superintend the instruction of all the classes, which would be impossible if his attention were confined to one."

3. The third question must, of course, be answered in the affirmative.

4. To the fourth question we reply, "Just as much, and no more, as officers in the army are degraded by the superintendence of a general; captains in the navy, by the superintendence of an admiral; and professors in a college, by the superintendence of a principal."

5. The fifth question is rather trifling; we have already said that the elementary class should form a separate school.

6. The sixth question we have already answered in the negative; and the question appended to it may easily be solved by referring to the list of duties, which we have already extracted, and the comments we have made on the inconsistencies and absurdities contained in that precious document.

Here we must pause, at least for the present; before we discuss what a School should teach, it was necessary to inquire whether it was so constituted as to be able to teach anything? Now, we have shown that its constitution and organization are radically bad, and that the recommendations of the Committee under the head of "Management" would make matters infinitely worse. Supposing, however, that order, which is not only "Heaven's first law," but absolutely necessary to the success of any project upon earth, we are convinced that a very sound and efficient course of instruction could be framed from the queries of Mr. Richmond and the suggestions offered by Messrs. Redgrave and Townsend. But the best plan that human wisdom ever devised could not be carried into execution by a Director who is not permitted to direct, and subordinate masters bound to no subordination.

To prescribe laws for chaos and regulations for anarchy would not be more preposterous than to prepare a system of instruction for a school left without any definite form of government, or any organic form of administration. The obvious blunder of conferring the dictatorship on a working master, levelled to the equality of his colleagues in one capacity and set above them in another, has of necessity produced those jealousies, quarrels, and contests which have proved such serious impediments to the working of the School. The supremacy of the Council, which they have themselves declared that they cannot wield, but which almost every line of the Report shows that they are resolved to maintain, is a nuisance that ought to be abated. The only sensible passage in the Report—and even that is disfigured by a parenthesis which common charity induces us to omit—is its last sentence, and we shall conclude by extracting its recommendation, as it is one in which we heartily concur, and the adoption of which would render all the rest superfluous:—

"As an alternative suggestion, the following arrangement is submitted to the consideration of the Council:—That the business above recommended to be placed in the hands of a Committee of Management, should be transacted by an officer of the Board of Trade, under the Board of Trade's direction. In such case, the only duty which would remain to be performed by the Council would be to visit the School from time to time, and to advise the Board of Trade upon points which might be specially referred for the consideration of the Council."

As this is an important subject we shall, probably, return to it at a future opportunity.

THE FAIR STUDENT.

PAINTED BY G. S. NEWTON, R.A.; ENGRAVED BY S. SANGSTER.

GILBERT STUART NEWTON, from whose picture the print which accompanies this number of our Journal has been taken, though a native of America, was born a British subject, and received a large portion of his Art-education in England. He arrived in England from Halifax, in Nova Scotia, about the year 1820; and, after making a tour through Italy, entered as a student in the Royal Academy, where he worked diligently, adopting Watteau in some degree as his model, and producing several excellent pictures of a small size. From this period till the year 1833, when Newton was elected a Royal Academician, he was a regular, though somewhat scanty, exhibitor at the Academy; among the most successful of his pictures we may mention 'The Prince of Spain's Visit to Catalina,' painted in the year 1827, and purchased by the Duke of Bedford; 'The Vicar of Wakefield reconciling his Wife to Olivia,' in 1828, purchased by the Marquis of Lansdowne, and now in that nobleman's gallery at Bowood; and 'Macheath,' also in the same collection; 'Camilla introduced to Gil Blas at the Inn,' 'Shylock and Jessica,' 'Yorick and the Grisette,' 'The Duenna,' &c. &c. Goldsmith and other writers of the same period and of similar character, were those on whom the artist drew largely for his subjects, and whose scenes he depicted with much truth and feeling. The beauty of his pictures lies not only in their admirable composition, but in their finish, to effect which he worked most laboriously and fastidiously; yet his colouring was somewhat crude and hard. He was slow in his execution, as the small number of his works testifies. Newton did not live long to enjoy his academical honours; he died at Chelsea in 1835, at the comparatively early age of forty.

It is due both to our subscribers and to Mr. Sangster, an engraver of acknowledged celebrity, we should state that the impressions now inserted are taken from electrotypes, somewhat hastily procured, and not from the original plate, which was published some time since, and which we were compelled to reduce, in order to suit it to the pages of our work. The print, however, is an excellent example of the painter's method of treating a single subject, and will doubtless be admired for the grace and elegance of the design. We are now in a situation to place in the hands of our readers, for the future, a series of original engravings of high merit, and consequently shall have no further demand to make on their forbearance, nor have occasion to apologize for unavoidable acts of omission—at all times an unpleasant task. Our subscribers may be assured that we have used our utmost exertions to avoid the evil of introducing into our Journal plates that, in some form or other, have been previously known to a portion of the public. It is, we hope, needless to state that we have never so acted with a view to lessen expense; indeed, generally the plates, in reference to which we have been so circumstanced, have been quite as costly as those we have prepared for ourselves. But engraving is always an uncertain process; and engravers rarely calculate with accuracy. Our arrangements are, we repeat, now made for issuing with every number of our Journal one or two plates engraved, from original pictures, exclusively for the ART-UNION.

THE FAIR STUDENT.

PAINTED BY G. S. NEWTON, R.A. ENGRAVED BY S. SANGSTER.

PUBLISHED EXCLUSIVELY IN THE ART-UNION JOURNAL.

Proof Impressions on India Paper 5s.

THE LIVING ARTISTS OF EUROPE.

DAVID (D'ANGERS).

THAT of David has been no 'royal road' to reputation. He has carved his way through life, as he has sculptured out of the hard marble his impersonations of grace and energy, beginning with many a doughty blow, and tough, quick drawing of the breath; till from the mere workman's post, which his genius rebelled against, but the flesh-needs of his outer-being forced upon him at first, he entered on his proper duty, and won universal recognition of his merit. Thus have commenced almost all the present-age celebrities of France: Thiers, Mignet, Michelet—skulking out of their barren garrets at night, half-starved, eager, for mere stomach-cravings, to pounce on the first means of money-earning, are but well-known examples of the almost universal beginnings of those who are now chiefs in literature and art. Let mole-eyed worldlings think of this, and remember that the wearer of that bare-seamed brown, once black, whom they despise for his needy seeming, may wield, in its Hercules-infancy, an intellectual power, before which they will yet fall down and worship. For lo, by the magic of the only philosopher's stone ever to be discovered, that poor and friendless youth pours into the crucible of thought, and fires with the flame of genius, efforts and conceptions which start forth from that wondrous alchemy, like Minerva from the brain of Jupiter, ready armed to conquer! Above all, for the short-sighted worldling, ready to be turned into gold—that only medium of estimation, of which his materialism can conceive. Let that poor youth, too, gliding abashed out of his narrow den, march forth, no longer cowed and wincing before the glance of mere purse-vanity, but with calm step, proud of the Deity abiding in him. Genius works its sure way to fame!

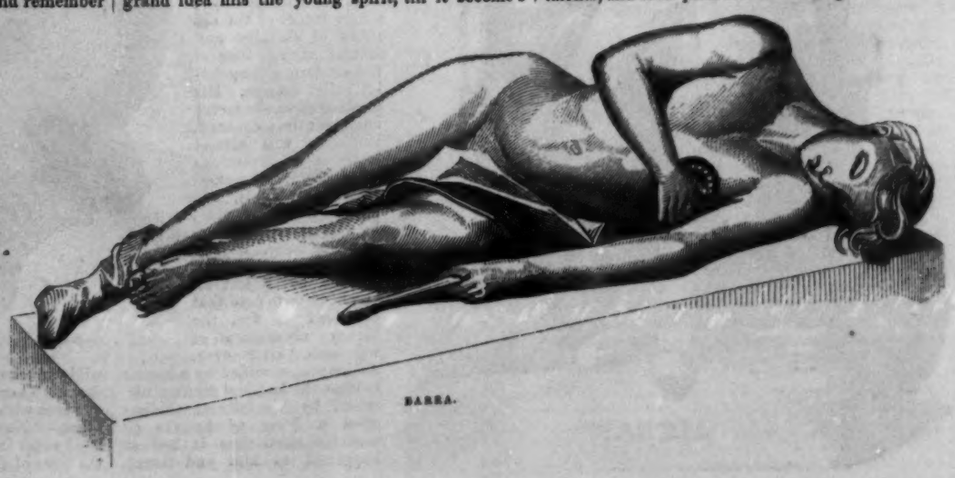
Pierre-Jean David was born at Angers, on the 12th of March, in the memorable year 1793. The same years rocked in their cradles the newly-born republic and the infant artist. But, while the one was seized, almost at birth, and torn to pieces by the Furies, round the cradle of the other stood guard the watchful Muses, breathing into his infant heart those airs of hope and stern strait-steering will, which were yet to hold him up through many a conflict with ruthless fate. Yet, as if the breath-air of the moral infant had borne into the being of the human child its character and destiny, thus cut violently short, the artist has never ceased to hold consecrated in his heart the great moral idea of the republic, and to serve it with a religious faithfulness, second not even to his veneration for his chosen art.

The father of David was a wood sculptor — thus he was nursed amid the tools and operations of art. Little needed it, however, of extraneous impulse or suggestion, to urge on the artistic tendency of the child. On the contrary, it met with every opposition in the most powerful quarter. The father, himself a person of narrow means and large family, dreaded for his son the miserable prospect of a famine-career, as, from his experience, he deemed the life of an artist must necessarily be such. But the fire in the youth's spirit was not to be extinguished. Hope is stronger in the heart of youth than of age. Eventually, Pierre-Jean triumphed; and, entering the "Central School" of Angers, studied drawing under M. Delusse, who soon became and remained his friend. In the midst of rapid progress the school was suppressed, and the ideas and plans of the hopeful student adrift. Then, with the boldness of a young heart, he conceives the plan of a pilgrimage to Paris. But how break down the barriers in the way? Long he ruminates his plans, and many fond schemes he lays out. At length he utters his idea. His father at once forbids it formally. Besides, how find the means out of their poverty? Thus things look hopeless. Must he abandon his dear project? Then life seems blank, a misery, a mockery. No one is too old to remember how sometimes a grand idea fills the young spirit, till it becomes actually 'possessed;' and without that plan fulfilled, 'all is vanity and vexation of spirit.' It was in this disposition that Pierre-Jean, desperate with disappointment, mixed for himself a concoction of poisonous herbs, and drank it off; saying, "There is no hope—I will die." By good fortune the result was not so serious as he expected. He recovered. Then came to his help his old master, M. Delusse. To persuasions, he added proofs of promise; two heads modelled after Michel Angelo: the first clay that young David had ever kneaded. The father, a man of *experience*, like all such rocky old characters, would not acknowledge himself persuaded; but he ceased to offer opposition. Then hope returned. Then his good mother (what tongue of man or angel can tell the blessed influence of a kind mother on a young enthusiastic character? her tender curbing in excess, her cheering hope-word in despair?) his mother and sisters drew out their little savings, M. Delusse lent him a little sum, and David was *en route* for the capital—the end and beginning of his plans.

Eighteen years of age, nine francs in his pocket—thus he entered Paris. Is there a pen could tell the sufferings, in body and spirit, of the young enthusiast, when, his little sum expended, he is glad to chip out ornaments on the Louvre at tenpence a-day, to keep the life-lamp barely burning? I wish there were space to give you some of the pictures of interior I have had from his own lips, referring to this time. With a will unwearied, unconquered by daily difficulties and toil, he wrought on at his studies at night, in his narrow chamber; wakening himself up sometimes with a page of Atala or Homer, which were all his library; and sleeping a few hours on the softest board, which was all his bed. Faith and hope kept him up, and the angel-tenderness of his mother, which stretched over all distance to hover round and bless her struggling son. Soon he began to frequent assiduously the ateliers of the famous painter David, and of the sculptor Roland. Working valiantly as he did, his progress was rapid, and his reward not far off. One circumstance which marks that goodness of heart and faithful memory of kindness which have ever distinguished his character, is his competing only last year, in the fullness of his age and fame, for a medal, offered by a society at Lille, for the Eulogy of Roland, his master, born there. It is needless to say that with *such* a heart and memory, David was successful.

In eighteen months after quitting Angers, he had won a medal at the Royal Academy, and been favourably remarked by all his professors. In 1809, he was admitted to the 'trial competition;' and David, the painter, declared that his compositions showed a 'passionate energy.' It was then his native town decreed him an annuity of 600 francs, a kindness it will be seen he did not forget. In 1810, he bore off the prize for 'The Head of Expression,' and the second for sculpture, and in 1811, the great prize, that of Rome. These prizes are at the Museum at Angers.

During his five years in Italy, as pensioner of the Academy, his great object was study. At Rome, Canova soon remarked his extraordinary talents, and took pleasure in showing him atten-



BARBA.

tion. David was ravished with the finish of Canova's works, and their antique perfection; but in the midst of these re-chiseled gods and Venuses of Greece, he was struck with one grand imperfection:—their uselessness, nationally and morally, in the nineteenth century. Already he began to consider art as destined for the instruction and encouragement of the millions, and not for the especial admiration of the few. Art for the sake of art is not his maxim. In place of re-creating the gods of a dead religion, he would enthrone in marble the great men of a living people. Art for him is a minister of instruction, a suggester and recaller of noble thoughts to all. He would seek in antiquity nothing but the mighty deeds of its history, worthy of being crowned with eternal honour. He admires Greece, but prefers to sculpture his own age. Wherefore in all his works—instead of the Attic style, beautiful in itself, and true for its time and people, but unfit for this age, and the people whom David had to teach and stir up—he has always impressed on his works the character of these times, of which he himself was the nursling, and is the personation; sprung from the people, he has thought that merit should not be uncrowned even among the people, and has ever refused, as a sacrilege to art, to commemorate mere royalty or birth, by what he holds one of the highest honours, a place in statuary.

In 1826, when David returned, the Restoration of the Bourbons, the Allies at the gates of Paris, were sights too sad for him to gaze on. Flaxman and the remains of Phidias, were in London, and David crossed the channel. It was in London, to our regret, that he was fated to suffer again some of the trials of his first entry into life. Full of admiration for the great sculptor, David hoped much from him. A kind reception from him, and David was ready to dedicate his genius to Britain. But he bore an ill-omened name, for Flaxman took it into his head that he was some relation of David the painter, whom he held in horror, as one of the rankest republicans who had voted the death of Louis XVI. So the young sculptor, notwithstanding the naturally kind heart of the patron he hoped to gain, met with too cold a reception. No work came. His expectations dissipated, his 'castles in the air' demolished, his purse fast emptying, he wandered about in doubt. Then from a titled personage there came to him an offer, not very honourable to the hearts that coldly tempted him with a heavy sum, and hopes of laying a foundation for his fame. The Waterloo Column was offered him to erect. What wonder that the heart of the young Frenchman turned sick at the idea; that longings for his country rushed full-tide into his heart; and that, selling all he had to eke out the voyage of return, he fled at once from England.

With his return to Paris, commences what would be called the most glorious part of his life, were it not that no crowns of fame could confer more real glory than the life faintly sketched in the above outlines. But now, with the life of the artist, is amalgamated the history of his works. He began with the fine statue of the great Condé, placed first on the bridge of Louis XV., now at Versailles. Planted on the pedestal with a firm foot, the whole gesture full of the menacing pride of the hero, with a thunder-look he throws his marshal's baton into the lines at Fribourg. "My troth! its like the storm!" exclaimed a poor old woman once, looking up at the stone warrior on the bridge. Then, on his first success, he chiseled for his native town a group of Christ, the Virgin, and St. John. After these, followed Twelve Apostles, at Vincennes Palace Chapel; four bas-reliefs at Fontainbleau; a frieze of 104 feet for the Place of the Bastille, now on the Arc of Triumph of Marseilles; other bas-reliefs; and the statue at Aix, of 'René the good,' of poetic memory, King of Sicily and Anjou. The statue at Cambray of the worthy Fenelon, with three finely conceived bas-reliefs, is distinguished by the calm, faith-expressive look of the prelate, dying on the steps of the altar, as on another Jacob's-ladder. But one of the greatest of David's statues, is that to the Vendean hero, Bonchamps; a hero rather of the old times of chivalry and fabular daring, than of the modern killing-far-off bullet system. His deeds of generous mercy and dauntless courage, posterity will almost consider as inventions of doubtful romance. Execrating duels, and never uttering an oath, he was no modern foul-mouthed bully. Bold to recklessness of his own life, he never lost an opportunity to save that of friend or foe, the bloody necessities of war once barely over. At length, wounded by a hussar to whom he had just granted life, raised by his faithful soldiers upon a litter of boughs (it was the third time it had so happened to him and them), over five long leagues they bear him, through the republican balls, covering him with their bodies. They see his life oozing away. They gain St. Florent. Five thousand republicans, prisoners, are pent up in the Church. In their wild vengeance, the soldiers spring off to massacre them. Then, in a moment, raising himself on his one arm with a last effort, and stretching forth the other—"Non! *Grace aux prisonniers!* I wish it—I order it," he cries, with his dying voice; and the lives of five thousand prisoners are saved, and

David's father was one among them. This is the movement and motto of the statue. It is there, in that church, where were penned those five thousand threatened lives; rising half up, on the mausoleum, as then on the litter of boughs, the head beseeching, the uplifted arm commanding; one of the most moving, most grandly-composed, and finely-draped figures of modern sculpture.

GUTTENBERG.

itous work of David's chisel. Various other important funeral works at the same cemetry are of his execution. During this time, many busts of distinguished characters, the most remarkable of which are mentioned farther on, were produced by his never-tiring hand. That of Beranger, one of the most remarkable, was modelled in half-a-day. There was but little time to give to it; for, early next morning, the gates of St. Pelagie Prison closed on the immortal song-poet. Among the colossal medallions executed at this time, one of Rouget de l'Isle, is remarkable for its history. David heard that the author of 'the Marsellaise,' long steeped in misery, was dangerously ill. At once he goes to see him, obtains permission to sculpture his profile, procures by it, and remits to the unfortunate Rouget, 1,800 francs, an assistance which restores him to life and to comfort.

The lower part of the body is draped, as with the sheet wrapped round the wounded commander; and the folds are brought round and fall from the uplifted arm, while the torse is left uncovered.

About the same period, was produced the statue with four bas-reliefs, of General Foy, at Pere-la-Chaise, a monument, like many others, the gratu-

Of course all this was not executed without attracting universal attention. In 1823, the King wished to confer on him the Cross of the Legion of Honour. The modest sculptor replied that he did not merit it yet. But in 1825, he was first in the list of artists to whom the decoration was due. On the 5th of August, 1826, he was elected Member of the Institute, and immediately after, was appointed Professor at the Royal Academy. But his success was now crossed by an almost tragic incident. In the month of February, 1827, as he was going, at ten o'clock in a wintry night, to call on the Baron Gerard, a violent blow from behind cut into his head, and stretched him lifeless on the pavement. Happily art was not yet deprived of its distinguished ornament; and with an exemplary unrevengefulness, though he had an idea of the quarter whence the attack had come, and the tribunals were ready to proceed with inquiry; and though he knew his life might be menaced again, he preferred to take no notice of the matter. As soon as his recovery permitted, he crossed again to London. This time he was no more liable to ill reception. To his great gratification, he had interviews, full of interest, with Walter Scott, Jeremy Bentham, and other distinguished men. In 1829, he set off to Weimar, expressly to visit Göthe, and execute his bust. By the great author of Germany, David was well received; passing a fortnight with him, and carrying off, for the benefit of posterity, his remarkable bust of the famous 'all-sided.' Fortunate are they to whom he recounts scraps from these and other interviews.

Now we come to the Revolution of July, 1830. Then, during the Three Days, the atelier of David was silent; the chisel was put aside for the musket, and in the streets, combating among the people, he did not lay down arms till the tri-colour floated from those palaces which the shot had riddled.

From it soon issued colossal statues of Corneille, at Rouen; Cuvier, at Montbéliard, and at the Jardin des Plantes; Jefferson, at Philadelph'a; Talma, at the Theatre Français; Racine, at Ferté Milon; Saint Cyr, at Pere-la-Chaise; Philopoemen, in the garden of the Tuileries; Carrel, at Rouen; and with others, THE SAINT CECILIA, in the Church of St. Maurice, at Angers, which we give (No.3.)

One of his statues, which David most doats on, is that of BARRA, a young republican drummer, killed in the wars of La Vendée. Surrounded by the royalist soldiers, infuriated by their losses. "Shout," they cried to him, "Vive le Roi!" But still the daring youth shouted "Vive la Republique!"—and so shouting, and pressing to his heart the cocard tri-colour, fell, transfixed with their bayonets. The cut we give (No. 1), will render a good idea of the pose and arrangement of the statue. It was destined for the Pantheon; but times have changed since then, and it still remains on the hands of its author. However, some day yet may see it deposited gloriously, according to its original destination. Another which, as he says simply, "I studied with considerable feeling," is the young Greek girl bending on the tomb of Marco Botzaris, and reading naively, with the aid of her finger, the name of the hero of Grecian liberty, graved on the stone. Room fails to tell of the sentiment concentrated in this figure of youth, studying as its first lore the name of the martyr for liberty. It was a subject for a heart like David's. This work he presented to Greece; and in 1833, received in acknowledgment the Decoration of the Order of the Saviour.

Two of the most considerable monuments executed by David, are the Arc of Triumph of Marseilles, and THE PEDIMENT OF THE PANTHEON. The latter, executed over and illustrating the dedicatory motto of the great building, 'To her Great Men, their grateful Country,' is already sufficiently described in English.*

Having married in 1831, he made another voyage into Germany, in 1833, accompanied by his wife; during which he found occasion to chisel the features of many remarkable men; such as Berselius, the Swedish chemist—Rauch, the sculptor of Berlin—and Ludwig Thiek, the philosopher; always in marble, and of colossal size, as if in proportion to those intellects, of superordinary grandeur.

* Although this design appeared in a former number of our Journal, we have re-inserted it for the purpose of furnishing an example of the Sculptor's skill in the grouping of numerous figures.

To the later period of his life, belongs the famous GUTTEMBERG, AT STRASBURG, with its powerful bas-reliefs, conceived in the true spirit of Bacon and Wilberforce; the Jean Bart, at Dunkirk; and the group, at Bourg, of ZAVIER BICHAT, holding in his hand a pen, as if to continue the essay, 'On Life and Death,' dropped unfinished at his feet; death having stepped in and cut short both life and essay.

No sculptor of modern times has produced more than David; and yet there are none, reproductions of whose works will be more required, because none have chiseled so many eminent characters. That his life has been filled with labour, the unequalled number of his works well testifies. What other sculptor can point to fifty-three statues and groups, in marble, bronze, and stone; above fifty bas-reliefs; one, one hundred and four feet long, another fifty-four, and another, the pediment of the Pantheon, one hundred and twenty feet long by twenty-four high, at the greatest elevation; above one hundred and ten busts, mostly of colossal size; twenty-five colossal medallions, and four hundred and forty bronze medals, almost every one after nature? What a rich legacy to posterity are those bronze and marble portraits of living or lately living celebrities! Among the busts, are Göthe, Washington, Jeremy Bentham, Cooper, Mrs. Opie, Lady Morgan, Lamennais, Lafayette, Arago, Humboldt, Lamartine, Chateaubriand, Cuvier, Victor Hugo, Rossini, Paganini, &c. Among the medals, are Lord Byron, Dr. Bowring, Canning, Flaxman, Sir John Ross, James Watt; Liebig, Spurzheim, Schelling, Schlegel, Thiek; Bonaparte (General) and his mother, Condorcet, Dumas, Guizot, George Sand, Laplace, &c.

And be it not imagined that among so many works must be much neglected execution. There is no sculptor who has so well known how to seize the *character* of his models. His works are not distinguished for the finished polish of a Canova, but he has grasped and perpetuated the great leading expressions of the inner being, and so rendered the very core of the character with the point of his chisel. With rare intelligence and observation he has called in to his aid physiognomical and phrenological experience; and has himself been one of the greatest illustrators of the practical value of these sciences; not only in features, but in neck, cranium, hair, osseous structure, he has sought always to preserve the ensemble which Nature had set before him; and without daring to *arrange* that material drapery, so to speak, with which Nature wraps the soul, has endeavoured to develop through its folds, in their very simplicity and truth, the convictions and passions throbbing within. Thus his portraits, unlike the sleeping or even lifeless, though beautiful resemblances, one often sees from the hands of even celebrated artists—unlike even the daguerrotype, which conveys but the expression of a moment, are impressed with the permanent character of the features, which Nature, in the living original, had moulded over the form of the soul. The same principle he has preserved through all sculpture; imitating neither the antique nor any school, but seeking to render Nature in the highest forms in which she makes herself known—ever loving above all, as man, to perpetuate, as artist, such sublime intelligences and noble deeds as were fit to become to posterity the very emblems of Liberty, Truth, and Human Progress.

The exterior of David, though not one whose antique symmetry would strike and arrest a careless passer, is yet one whose earnest enthusiasm, whose open candour, above all, whose overflowing kindness of gesture and expression fill, with fervent affection and sympathetic enthusiasm, the heart of a friend. Everywhere gushes out cordial sympathy, especially with youth, and with noble endurance for great principles—a sympathy characterising equally his life and his features. Perhaps to find him, a man of scarcely middle statue, of plain countenance, working in homely dress at a giant figure, as that of Casimir Delavigne, which now fills the centre of his spacious atelier, where, in the midst of these forms of intellectual greatness, the sound of one's movements seems to strike gratingly upon the solemn silence—some might be inclined to ask the statuary himself, where is David? But once let the fire of enthusiasm shine out, casting its rays on his favourite subjects—subjects always noble—and straightway one sees no more the outward appearances of the man.

I. O. M.

PROMETHEUS.

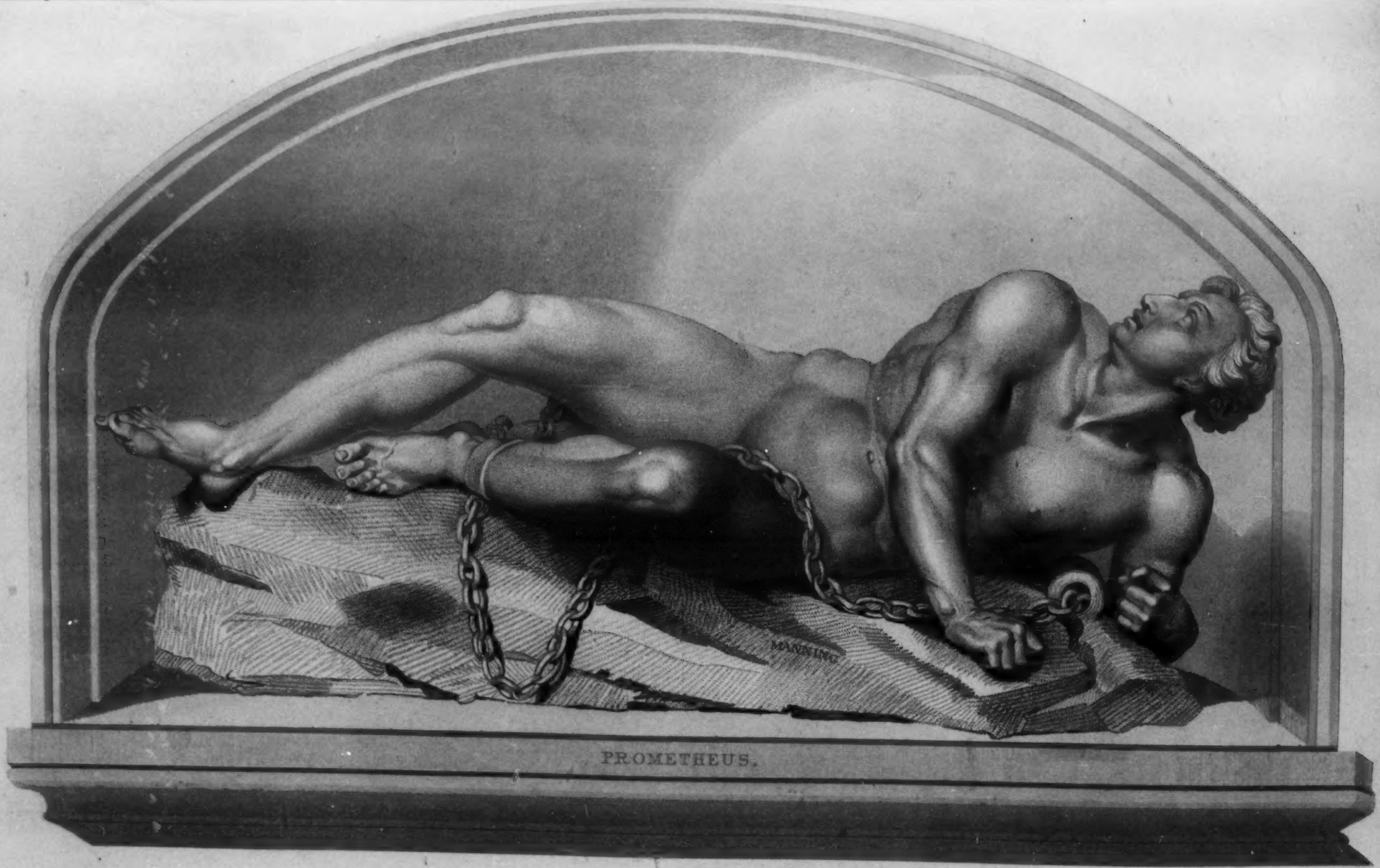
MANNING.

THIS beautiful figure was produced at the very early age of seventeen, by one whose ingenious and active mind, with all the impulse of latent talent was occupied, from almost childhood, in various manifestations of its awakening powers, having had its final bent determined and cultivated in the studio of Mr. Bacon. Manning did not commence modelling until 1829, and, in the following year, he received from the Society for the Encouragement of Arts, for the model of a bust from the antique, their first premium in that class. In the year 1831 he received from the same institution their first premium in that class for a bust from the life; and in 1833 he received from the hands of the late Duke of Sussex the gold medal of the institution, for the model of the work whence the engraving is supplied.

In the selection of such a subject by one so young, there is much of that daring ambition which characterises genius, and in the pose and forms of the strong and prostrate Titan, great boldness of thought and execution. The face is upturned, with a mixed expression of natural anguish and moral endurance to watch the approach of the vulture, whose mission is to prey upon his liver.

The length of the figure is about four feet six inches in the original model, which rests, as seen in the engraving, upon a representation of the rock to which he is chained. The frame exhibits singular power, and the modelling of the limbs has been effected with due regard to both power and symmetry. We find him in a pose precisely suited for the onslaught of his voracious tormentor—that is, lying on his left side—having the right upturned, as if resigned to thirty thousand years of torture, to which he is condemned for contempt of the father of the gods. And, although the original work in some degree bears the character of that immaturity of study which attaches generally to the ambitious enterprise of inexperience, how valuable soever the qualities of genius which distinguish the essay. It possesses, nevertheless, qualities which associate it with productions of the high order among which we class it here, and is, at the same time, one of those which puts forth paramount claims to notice, inasmuch as being the work of the student period of genius, for our experience has taught us, that even in after and maturer years all men look back with more affectionate emotion to any just and signal praise which has been won by early effort, than the not less just homage which is offered for the achievements of a more advanced time.

So fair a promise of future excellence affords matter for surprise that such a work as the Prometheus should not have been followed by others of equal merit. We reproach ourselves that in our own country the earliest aspirations of genius are not at once sustained to a mature development; but we could cite numerous parallel instances in living artists of other countries. How many a solitary student's lamp has gone out for lack of the oil which should have fed it, and how many an ardent spirit has sunk to despair, not having fallen into the vein of happy accidents to which genius is generally indebted for that aid which assists its rise to fame! When the Prometheus was exhibited, now twenty-four years ago, the work could not be regarded otherwise than as the first of a poetical series; but that such hopes are not always realised is more a default on the side of patrons than on that of artists. Although public competitions are frequently adjudged on principles of partiality, there are yet some, besides those in Westminster Hall, to which we are indebted for bringing forward talent that had lain under the oppression and in the obscurity of adversity; and we believe that those which have been thus conducted will be regarded with a greater degree of public respect than others that are twice capitally condemned—first as what we call 'jobs,' next, by bad art; for which of our late public monuments can be pointed out as worthy—of the sums which have been lavished upon their elevation—worthy of a country like this—worthy of a rising and ambitious school of art; competition is the legitimate field of the student, but one from which the master should not shrink, and upon this principle we deem no apology necessary for the introduction of such a work as the Prometheus among those of Canova, Thorwaldsen, and the best sculptors of our own school.



PROMETHEUS.

PUBLISHED EXCLUSIVELY IN THE ART-UNION MONTHLY JOURNAL

Pistrucci del. S Hall sculp.

MIDSUMMER EVE; A FAIRY TALE OF LOVE.

BY MRS. S. C. HALL.

PART THE EIGHTH.

"RANDY, good luck to ye, Randy," was the salutation of one of the Killarney strawberry girls to the Woodcutter, as from the Lake shore he watched the progress of a boat towards the fair island of Innisfallen.

"Good luck to ye, kindly, Mary," he replied. "Good luck to you, and all the sun and moon shine on, by day or night."

"Thank ye, Randy; will you have a drop of the dew? or a noggin of sweet milk? or a leaf of strawberries? you're kindly welcome to any or all. It's heart-broken you look; and yet it's not that same you ought to be; sure you never would hear tell of any one thinking of the Rose of Kerry, but Master Sidney; and now that he's come for her, and she 's going, you 're not satisfied."

"Because she 's going," sighed Randy! "that's just it. No, Mary, thank you all the same, I'll have nothing. As for the dew, *that* will never wet my lips again; and sure its giving you strawberries and milk I ought to be, and you having no one belonging to ye."

"Oh, yes, I have," replied the girl, cheerfully; "I have plenty to care for me. I never knew the want of a friend since I lost my people; and, though I havn't a shoe to my foot now, I've a light heart in my bosom, and pleasant times," she added, with a sigh—"in summer, anyway."

"Winter and summer will be all alike to me when she's gone," continued Randy, in a subdued voice; "as long as she was on the sod I was content; though I did not hear the voice, I knew it was somewhere on Ireland's breeze; and though I did not see her smile, I knew it was brightening some Irish sunbeam. Do ye think that's a safe boat they're pleasuring in, Mary?"

"To be sure it's safe; Randy, man, what ails ye intirely? Listen! that's Spillane's bugle. Why, that last blast of music ought to rouse your heart; and there's Keeldar's answer to it! Miss Eva visits every spot before the time comes for her to leave them; and though there's no one would intrude on her, they've got the cannon at the Eagle's nest, and the bugles, and all; and I did hear, that my lord himself thought of a stag-hunt; only, as she can't bear to give pain to anything, why they never minded it."

"Isn't there rough water round the island?" persisted Randy.

"It's as smooth as glass, Randy; the rough water's in your own eyes," replied the girl.

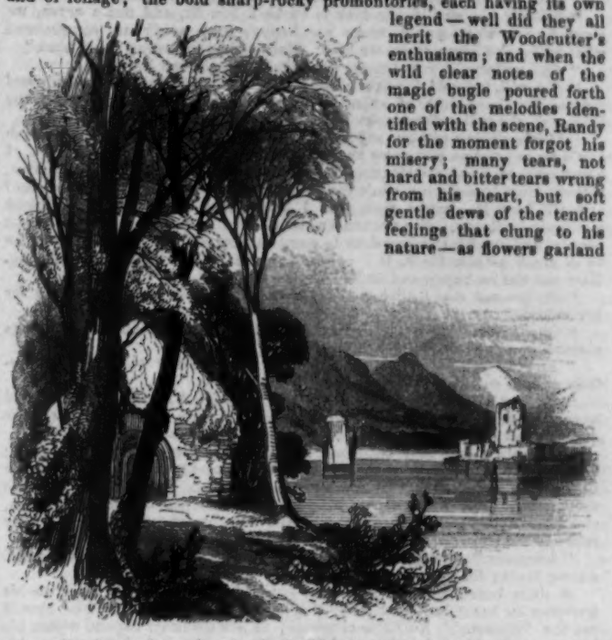
"The boat's empty now; and yet I don't see them on the beautiful island. Oh, may the blessed sod that was trod by hundreds of holy men in the days of Ireland's glory, send an incense into their young hearts, and make them wise."

"They say Miss Eva might have married the young Lord of Ard-Fleak?"

"Or any one she chose," answered Randy; his faith in Sidney only wavering when he thought of Eva's leaving the Dovecote; "any one she chose; I hope he'll always think of it—to her."

"Do you think them islands as handsome as the strangers do?" inquired the strawberry girl.

"You've no knowledge, Mary; you'd see more beauty in a little dirty bonnet-shop, above in the town, than in that—PARADISE," replied the Woodcutter, angry at their beauty being questioned; and well did the broken mountain, and dark deep wood, and fair expanse of water, spangled with islands, deserve the term. The ruined castle of Ross, the smooth lawns and stately trees of INNISFALLEN—rich alike in the beauties of nature and the memories of ancient learning; the tiny islets, varied by every tint of verdure and of foliage; the bold sharp-rocky promontories, each having its own legend—well did they all merit the Woodcutter's enthusiasm; and when the wild clear notes of the magic bugle poured forth one of the melodies identified with the scene, Randy for the moment forgot his misery; many tears, not hard and bitter tears wrung from his heart, but soft gentle dews of the tender feelings that clung to his nature—as flowers garland



a rugged rock—moistened and refreshed his burning cheeks.

"I don't know what we shall do without her, at all," resumed the strawberry girl, casting tufts of grass into the Lake. "The children won't mind school; and the poor will have no one to speak a good word for them; and the sick will miss a better doctor than Doctor Magrath; and the widows—but what ails you, Randy? Sure it is'nt fearful of squalls you are such a day as this! Tell us when she'll be home again; that's what we want to know; for they say the landlord won't have Dovecote, and that Kitty and you are to be care-takers."

"The heavens help those that have no wit!" quoth the Woodcutter, circling his brow with his hands. "I wish I was wise! I that could see so much once, see nothing now—nothing, only that boat—a strip of wood upon the waters! She told me when she was going, girl; but I shut my ears, not to hear it. If I was n't a fool, I should go mad intirely; but they say fools never do, and I'm a fool—a helpless fool! The bells in the old gable rang all night—the hare bell, the silver bells of cuckoo-sorrel, and of the Indian moss—I knew them all—the deep boom of the blue bell, and the soft note of my lady's rocket—I heard them ringing from moon-rise to moon-set, and yet I could not tell one word they said:—I only know the marriage bell will ring to-morrow; and then she will go, and I shall never see her more! My eyes are blinded, and the whole world grows dark. I'm cast off and forgotten by Earth and Air. Poor Randy's thrown by; poor Randy's forgotten." He repeated, "Poor Randy's forgotten," several times, in deep sorrow, when a low sweet voice murmured—

"Randy deserves to be forgotten when he loses FAITH."

The Woodcutter turned to Mary, but she was gone—gone without a word or a sign. He then turned to the other side; there was no living thing near him—nothing but a white butterfly, sitting with folded wings on the petals of a pale wild rose.

"Why is it?" resumed the voice which endowed the insect for a time; "why is it that the sounds of the bells of the old gable were no more to you than to other mortals; that you, so long favoured, heard nothing but the tinkling?—only because faith fainted in your bosom; even now your eyes are sealed, and, though you see the boat upon the lake, you see not that which guides and guards it. Unhappy mortals! the purest spiritings are clogged in the mire of your unrefined natures. Have I not, from her entering on this scene of mingled smiles and tears, been with her, and averted what she could not avoid? Why should you doubt me now, and chill the air with tears?"

"It's asy talking with you, my lady," thought the Woodcutter; "you who can be with her whenever you like; and though only allowed your own form, from sunset to sunrise, can whip up any shape that's plasing to you to sport round the world in, and the owner never the worse or the wiser of it. If I could do it, it's not *murning* I'd be."

"Randy," replied the voice, "do not attempt to deceive me; I see the thoughts that wrestle with, and supplant, each other in your feeble heart; because Eva cannot go hence with gay and gaudy trappings, you think she cannot be happy—you forget that she herself is happiness! Ordinary mortals derive their happiness from external objects: Eva is endowed to give, and by giving, to receive; but you do not understand me."

"I'm trying, madam."

"People are not satisfied to let their fellow-creatures be happy after their own fashion; they want them to be happy after *theirs*. If the hawk

said to the woodpigeon, you shall share my prey; I will divide with you the singing lark and the blue titmouse, and you shall fare better than ever you did before, the woodpigeon would say, 'No—that is not my habit; I cannot live on such cruel fare; give me the full-eared grain and the water of the pure spring."

"True, for you, my lady; everything according to its kind."

"Exactly so; and if our love is to be a benefit, and not a curse, we must forget what would make us happy, and study to comprehend what will make happy those we love. Everything according to its kind."

"And will she be very happy, my lady?" questioned Randy.

"She will, indeed! for the cankers and cares that disturb the minds and destroy the happiness of so many mortals will but show her forth the brighter; she will suffer much—but unhappy she will not be."

"If it's plasing to you, my lady," thought the Woodcutter; "I wish you'd be so good as put every spark of suffering away from her intirely. I heard once of a rich gentleman who paid a poor man to fret for him. Now, if there must be suffering, can't your majesty put it upon me—not upon her? and I'll bear it—better than ever I bore a load of wood up the highest mountain in Kerry. Oh, avourneen, lady dear! do put it on me. I'll wait content and asy for the grandeur to come to her; and never turn my tongue to so much as ask for it, if I can be sure she'll be without the suffering. How can she be happy and suffer?"

"Do you not say, foolish mortal, that you could be happy, suffering for her sake?"

"Oh, joyfully!" he exclaimed so loudly that the butterfly's wings vibrated, and she fixed her feet firmly upon the rose.

"And do you not think the love she bears Sidney will make her joyfully endure suffering for his sake?"

"Oh, my lady! can't you settle it so?" persisted Randy, "that they'd have no suffering at all; they're young now—but life is short; and when it gets cut and crushed in the bud, there's never much good in the blossom."

"There's a care over both bud and blossom, Randy," said the voice; "and surely the Power that has guarded the past may be trusted for the future: the bud shall not be crushed; and I think, Randy, when you see the blossom—and you will see it—your race here will be pretty well run, and you'd better come to my country; you would meet many there you have heard of long ago, and have pleasant times."

"I wonder," thought the Woodcutter, slowly, "is Oliver Crummel among them; for if he was in it I'd rather stay where I am."

A little laugh rung in his ears; but before there was a reply to his question his heart beat with sudden delight at the promise that he should see the 'blossom!' his faith returned; he felt his heart expand within his bosom as the blessed influence infused its essence into his nature; his interest in Eva continued undiminished, but his *anxiety* was gone; the petals of the rose fell in a perfumed shower on the grass, while a dove of snowy plumage, whose glancing wings shone like silver in the sun, flew so close to his cheek that its feathers almost touched him; he knew the butterfly had changed its seeming, and watched the dove as it crossed the lake, until it was no larger than the smallest swallow that skimmed the waters; he saw that it hovered around the boat, which soon diminished to a white speck, as it passed into the wilder scenery of the UPPER LAKE, among the mountains, spanned by a beautiful and auspicious rainbow.

Insensibly the Woodcutter sank into a deep slumber upon the bank. He was awakened by Keeldar licking his face; and when he fairly opened his eyes, he saw those he dearly loved looking upon him; for a moment he fancied they were returned in what he would have called 'great glory,' to their own land; but a second glance told him the reality, and that he should see them no more for awhile after 'to-morrow'—to-morrow the goal and the grave of so much hope.

The Woodcutter had, however, many resources within his mind; and as he thought over the good Fairy's words—"everything according to its kind," he told one of his fables to himself, in his own rambling way:—"Fine feathers make fine birds," he said; "and yet when the feathers drop off, the body's the bird after all! there's a dale of sorrow and misfortune born of deceit; and before I had the poor mistress and Miss Eva, and Master Sidney, to look to me, and the clothes would get into rags, until one by one they'd stray away to seek their own fortunes, I used to comfort myself by saying that if they were all gone, Randy himself was to the fore; and another thing, I often think—the unevenness of 'the reeks,' is nothing to the unevenness of people's minds. There was Lady Elizabeth! she had bare-footed images in white marble in her hall, and yet she couldn't abide the sight of a naked foot; though sorra a shoe she'd give to cover it; quare things come into my head, and that's why some say I'm not wise, because I speak my own thoughts, and not other people's. I've had grate lessons in my time, though I can't read a word out of a printed book! But I know the value of learning; and 'tis that makes me be SENDING THE YOUNG THINGS TO THE SCHOOL, when I meet them by the road-side loitering among the blackberries. I was resting one morning

close by where the wall of the ould gable creeps down and crumbles away under the long grass that towers about the ancient stones that, in their pride, had often said to the world, 'behold my strength!' and the wall-flower sent about its sweet breath on every breese, and the violets, with half-closed eyes were nodding in the heat; and the stalks of the wild blue bells were bending over the sly cowslips and matted cuckoo sorrel; and the great dragon flies (the tyrants of the earth they are! devouring every little helpless thing they can lay hold of!—beautiful devils painted up for destruction), they were shaking their tails, and closing their wings, and rattling their teeth—then darting off like swallows, a thousand colours glancing on their long lean bodies; it was altogether a lazy time of day—the water was too lazy to ripple—the cattle too lazy to eat—the birds too lazy to sing; and yet the hum was with the heat of summer—a hum of silence, over earth, air, and water. And as I lay, two young live bees, lit on a tuft of thyme; one set to work rifling the flowers, bagging the honey, and stowing away the wax. 'Stop,' says the bee that had been dusting its wings; 'stop,' it says to its comrade; 'did you ever see anything so beautiful as that wasp; look at the broad gold bands round his body, and the bright armour on his head; how I should like to have been a wasp, instead of a plain brown hard-working hive bee!' 'You are a fool,' says the other; 'the gardeners never object to our going among the peach-trees; they sow whole beds of mignionette for us, and the fairest rose in the kingdom will yield honey to the brown bee. Many a time has Miss Eva watched us, and in the hard winters mixed up for us plates of moist sugar; the bean blossoms welcome us as old friends, and Queen Lily gives us the brightest colour for our wax; but every snare is placed for the destruction of the handsome wasp—man, woman, and child hunts it to its death, its beauty only serving to point out its vices. We do not injure a blossom; but the idle and useless wasp devours and destroys; and its character is so detested that it is pursued and slain without mercy.' 'But it is so handsome, with its broad gold bands, and its armed head,' persisted the foolish bee. 'Handsome is that handsome does,' replied the wiser bee, as it boomed away; and presently I saw the foolish bee gathering the lily flower dust, and instead of stowing it away about its legs, it striped it in bands round its body, singing all the time how it was making itself as handsome as a wasp; and if the creature had taken half the pains to gather honey, it would have carried home a rare store; but it nothing heeded but to paint itself in a way that nature never intended; and how it marched up and down the pointed leaf of a sweet lily, and flew to the White-stone Well, balancing its body over the water in foolish admiration of the falsehood it was putting on the world, and the insult it was offering to the great Nature that made it. Well, after a little, it boomed here, and it boomed there, whizzing and fuzzing, until at last it lit upon a fruit-tree, thinking to rest itself. 'Ah, ah!' said the gardener, 'there is a wasp—I must kill it.' 'Father,' answered the gardener's son; 'Father, it has the head of a bee.'

'No child; it is a wasp,' persisted the gardener; 'look at the yellow bars about its body. If it was a bee it should suffer no harm. It is a wasp, and must die.' And the vain bee was crushed in a moment."

"Aye, aye," he repeated; "everything according to its kind!"

Eva leaned fondly on Sidney's arm; her new-made friends had met her on her landing, resolved to be her bridemaids, and render their last homage, for a time, to her worth and beauty. "It is only for a time we shall lose her," they said to each other; young, guileless girls, knowing nothing of the world and its trials, and believing all the anxiety their parents expressed for Eva's future prospects were little more than tales to fright away love, could not look upon them both without admiration and affection —both so glorious in their beauty; so high-souled, so richly endowed with the exact talents that best befit the man and woman. They had adorned THE DOVECOTE during her absence, so that it seemed an entire bower, clustered and crowned with flowers; and had placed their varied gifts within her

room, which glittered like the enchanted chambers of old romance. They wished to surprise her on her return from her farewell visit to the lakes, and playfully insisted she should be led blindfold into the Dovecote. Keeldar did not like his mistress to be thus treated, and showed his teeth more than once to the sportive bridemaids; while Randy carefully laid a crossed stick on the threshold, which Eva stept over without disturbing—a sure sign, thought Randy, she will overcome the crosses of the world.

Eva had enough of the superstition of her country to beautify, but not encrust, her nature; and she knew it would give pain to those who loved her if she knelt beside her mother's grave after sunrise on the morning of her bridal; she arose, therefore, while the mists lingered on the mountains, just as the grey dawn was stealing into the valleys, and passed beneath the arched entrance to the abbey, resolved to regain her chamber before her

bridemaids awoke. Early as it was there were pilgrims there before her; but with natural delicacy they quitted its precincts at her approach, and left her to the solitude of the time-honoured ruin. She knelt beside her mother's grave, on the spot consecrated by much loving service. Her hands were clasped in prayer. "Oh, my mother!" she exclaimed; "if it be possible, look down and bless your child, with the full earnest blessing which you, and you only, of all the world, knew how to bestow. Oh, mother mine! mine in heaven as well as upon earth, counsel me for good—so that I may not be unworthy to meet your pure spirit in heaven!—Oh, that I could have but a sign, a token that you hear me; that you are near me—happy I know you are—Oh, that you had but lived to bless me on this morning!" She bent her head until her long hair falling upon the violets whereon she knelt, was gemmed with dew; there was something ineffably sweet and harmonious in the scene, the deep grey shadows of THE ABBEY, the funeral pyramids of ivy, the hardly-heard moaning of the old trees, felt rather than heard—the balmy air—the solemn silence, as yet unbroken by the song of the earliest bird; the hares, as they returned to their forms, in the undisturbed pastures hardly paused to listen to Eva's murmured words, falling as gently as her tears, while she repeated, "Oh, mother!—my mother!— be with me on my entrance into this new existence; teach me, counsel me, that I may be to him I have chosen, all that you were to my father; my mother! could you but hear me, you would give me a sign; I ask it not from the cold grave, the chill, dark cell that holds the shrine from which the spirit has departed; I ask it not from you, green-coated mound; but from on high—where the emancipated live in infinite variety of holiest love, and purest joy, and in the everlasting brightness which dazzles not their eyes—mother,—oh, mother! is there no sign?"

Like all high-hearted creatures, Eva never questioned in her most secret mind, the lightness, or abiding, of her lover's faith; if he could have been harsh or false, she would have thought she had given him cause; her only fear was of her own unworthiness—nothing but that! She had made ready all of value in money she possessed, and which, in her want of knowledge, she considered a large store—more than two hundred pounds—and her mother's jewels, the rather valuable for that they had been her's; these she had placed in a small casket, as a gift to Sidney, all she considered she had to bestow, thinking herself as little worthy of account. She had not told him of this store, but left it ready to place within his hands, an hour before they commenced their journey; she thought how astonished he

would be at its magnitude, and had it been thousands, it would have been all the same—her hand was as generous as her heart was pure; she remembered how her mother had given all she had to her father, and that they had but one heart and mind between them in all things; and as she knelt by that green grave, she recalled all her mother's love and tenderness, and her tears flowed, as she repeated, "Mother—oh, mother! must the sun arise without a sign from thee?"

She was not long alone—stimulated by the same spirit, Sidney sought the same grave, and seeing his beloved there, he sank on his knees beside her, and replied, "Oh, let me give the sign—the sign from her to thee; would that she were here to listen and hear my vow recorded in this holy temple, framed by human hands in the pious ages long gone past, and now canopied only by the everlasting heavens; would that she blessed us as we kneel together, while I pray that I may be forgotten and a cast-away, when I forget thee, my best, my beautiful! whose generous heart clung to my uncertain fortunes; and who, trusting all to my love and faithfulness, goes forth with me to battle with the unknown world. My own Eva!—I could have yielded you to Cormac in that hour when he pictured my lone state; but now I see no danger, fear no trial; strong in your love, I am strengthened; this fragile form is my shield against the troubles and trials of the world!—I could not yield you now, Eva," he continued, as he pressed her to his heart; "with this amulet upon my bosom, what can I feel of harm? Here, beneath the canopy of heaven, upon a sacred grave I kneel! FATHER ALMIGHTY, teach Thou me to evidence my gratitude to Thee and to her; by righteous dealing, and true faith towards all mankind; by using the great gift, which, if it ripen, will stamp an immortality upon the name we both shall bear; grant, that my Art which, next to THEE and HER, I worship, may be used for purposes both high and holy; that nothing poor, or mean, or sordid, defile the pencil THOU hast taught me to guide; that it may show forth great acts and noble deeds to emulate the young, and revive men aged in honour; may we walk in Thy ways and shine in Thy light!" Eva, kneeling meekly beside him, uttered some broken sentences of prayer as fervent as ever passed from human lips;

but still she entreated her mother's spirit for a 'sign,' repeating, "Oh, mother! must the sun arise without a sign from thee?"

"The sun will arise in a moment, dearest," said Sidney, "and its beams must not find us kneeling beside a grave—you know the old saying about the 'fears' that come from 'bride-tears,' and would not, I know, grieve those who love, and yet must soon be parted from, you; the dew is still heavy on your path; arise, my own Eva, and return!" She arose from the grave, and as she passed from beneath the arch into the meadow, the first beam of the sun came over her brow, like a heaven-sent messenger, and then the God of day stood on the mountain-tops, flooding the land with glory. They paused to look upon a scene so beautiful, and the painter's heart palpitated, and his cheek flushed at its tranquil magnificence.

"See, my beloved!" he exclaimed, "the wondrous beauty with which the Creator enshrines the earth—the matins of light that paint its rejoicing on the universe! is not this a sign? Oh! to catch those effects and stamp them upon canvas—to show the heavy-lidded world what they lose by the indolent sleep of morning. One dissolving view succeeds another and surpasses the last; look at that creeping cloud, whose pale rose-tint mingles with the deep-hued arbutus, while yonder saffron-coloured vapour, pierced by the grey pinnacle of the mountain, passes into air even while I am speaking."

"And now the birds begin," said Eva, "answering each other from the trees and boughs wherein they shelter; but the insects are tardy risers—they do not love the dew."

"How, dearest, could you ask for a particular sign," continued Sidney, gazing around him, "when the broad world gives ready tokens of love, and mercy, and angel-winged hope, to its inhabitants. What is its change of seasons, but a renewing of the beauty which was our parents' joy in paradise? We are too little with the actual and creative beauties of the world, my own Eva; we do not look enough upon nature, either human or divine; we keep too much within the darkness of our cells—unlike the bees, who, though they work and store at home, go forth into the natural world, among its hills, and heaths, and sunlight, to procure their honey—singing while they are learning what is best and wisest! Are these strange bridal thoughts?" he added, looking doatingly upon her.

"No," she replied; "I love to hear you, Sidney, for your soul is neither limited nor confined, but fresh, and full of the pure freedom, which is one of man's best birthrights; it will joy me so much hereafter to know that all the homage you receive will not clog your high thoughts, nor damp your love for nature, nor your veneration for its holy cause."

"The homage I receive!" he repeated, fondly pressing her hand to his heart; "nothing can I tell you, dearest, of the battle we must fight; nothing of coldness, or wrong, or unrequited labour, or jealousy, or strife; nothing seems to stand between you and the vision you have created of the —homage I receive!"

"Which proves my faith as true as the reality," she answered. "Oh, Sidney! in what should we have faith, next to our creed, if not in a spirit like yours, that CAN WILL—in genius like yours that inspires———"

"And in love and trust like yours!" he added; "the torch of the modern hymen is lit amid the bakes and broils, the savoury stews and fumes of the kitchen fire! ours has been kindled in Arcadia!"

Eva laughed! "He does not dream," she thought—"he does not dream of my golden store—of the surprise of my rich casket;" so little was her earnest bright nature accustomed to concealment, that she had watched her words, so that she might not betray her secret; it had at one time appeared to her a mine of wealth; but even the little she had learned of the world at the vicar's, combined with the memory of her mother's estimate of household expenses, pruned the wings of her imagination; still, she was not quite portionless, and the casket—the richly carved and inlaid casket—the jewel-box of some ancestor—Sidney, she was certain, would put it in a picture some day, it was so beautiful! Thinking of the surprise she intended for her bridegroom, restored her mind to its elasticity; and when Sidney bade her adieu for a brief space at the garden gate, she entered the Dovecote without one feeling of fear for the future; her whole being was trust and love; she wondered how her bridemaids had risen so early, and arranged her simple tiring with such taste, and placed the pearl chain ready—which surely she had never told them she should wear, although she had resolved to do so only the night before. And whence came the perfumes that enriched her chamber; and whence the flowers! Such flowers as never grew within the compass of her garden; and what multitudes of bees were booming about her window, fussing in and out, some lighting on her very lips, as if to gather honey, and then away again; she feared them not, for from her childhood up the bees had been her friends, and never suffered wasp or hornet to remain near the Dovecote; surely, never was bridal

chamber so magically decked, and a bouquet of real fragrant orange blossoms seemed powdered with diamonds; she sat like the lady in the enchanted chair—her casket—Sidney's casket—was covered with flowers, and the bees kept such a humming about it, that Eva fancied they danced

and shook their wings to some wild minstrelsy. No fear of the future clouded her happiness; hope shone forth in her eyes; and still the fervent womanly prayer, 'to make her worthy of his love,' if it did not find words, arose again and again from her heart, pure and undefiled, to the high throne of Heaven.

When her bridemaids entered to deck her for the altar, they were so full of words—of joy—of sorrow; so full of the contradictions of affection—so glittering with smiles and tears—so devoted to the tiring and adorning of the fair bride, and yet so loth to part with her; that she neglected to solve the mystery of the pearl chain; and passed to the little stone-roofed church amid the blessings of the people—without even thinking of her perplexity.

Before the ceremony began, she had turned to look for Randy amid the crowd; and when exchanging her snowy robes for a plain travelling dress, she inquired of the weeping Kitty if she had seen the Woodcutter.

"Just one sight I got of him, miss—oh, then its ma'am I mane—at the brake of day, and he not a morsel like himself—only clane, and shaved, and dacent, looking out of the tower windy, and a bran new shillela in his hand, stiff and tidy, as if he was going a journey. 'Come down, you unnatural wild baste,' I says to him, quite mannerly; 'come down and wish her joy;' and he made no answer, only pointing with his stick over the mountains towards the sea. I shouldn't wonder, darlin', if THEY gave him the shape of a gull, or a heron, or a phillipaweekeen, or something of that sort, and sent him over the wide ocean with you; not that I'm shcoperstitious, as you well know, dear—only they're quare things, so they are, and ever and always had a hand in you, darling—some pulling one way, some another, as is the way through life with the whole of us, from first to last; as that poor natural, Randy, says, says he—but sure I am he'll tell you himself, only the crayture is so foolish and tender he could not bear the way the people were crying for the joy, and his heart bating for the sorrow. He should have waited till you were going, darling, and then he'd have heard the 'keen' that will rise over the hills; why the very paths you've

walked on in the fields, they call after you; and wasn't your meadow of hay always cut *unknownst*, by the neighbours, and the little field of potatoes planted and dug without your knowledge, all out of gratitude, avourneen deelish! You will never forget *that* to the poor Irish, will you? And sure your cow gave as much milk as an Alderney, and she only a Kerry! Oh, then, maybe you'd cast a thought to the poor cow, also, when you're away, and how everything about you, dear, was doubled by a blessing, fresh and fasting; but oh, to think of your laving us now—and Master Sidney! Oh, the dear life! what will the country do at all at all without you, let alone your poor Kitty; but don't look sorrowful, dear jewel of my heart! I know every turn of your mind, and the only pleasure in life left me now, avourneen, will just be doing what I know you'd like; maybe there won't be fresh flowers in Mucross, and garlands where you knelt, dear; and there isn't a child that won't keep on at the schooling for you; the clergy will keep your birthday by feeding your pinsioners, and the sunbames will dance on the ould gable before ever they touch the earth, just for your own sweet sake. Darling! here I kneel on my bended knees, and if I fail in a promise to you, may I suffer here and hereafter. I am your own, to do your bidding, and keep your place till you come to it again; I'll not ask you *when*, jewel, for I know *your* heart's in it, as well as my own; and yet that's not so! for it's my heart that's with you, and its shadow that will wander here like a ghost when you're away; and, sure, if earnest prayers find their way up to the coorts above, mine and those of the people will be in the heavens this blessed day, gaining strength long before you, for your honour and glory—standing between you and harm, now and for evermore." The faithful creature prostrated herself in continued and earnest prayer; and the crowd without, actuated by the same feeling, waiting to catch a last sight of her they had so loved since her birth, caught the feeling, and knelt as by one common impulse, to invoke blessings upon her as she passed—now totally unable to controul her tears—to the carriage which waited to convey Sidney and his bride to the place of embarkation.

"Oh, lanna machree! won't you take this blessed cross, that my mother prayed to, all her life," said one; while another exclaimed, "here's a root of the hare's foot fern, and the house has never burned that gave it shelter;" another, "here's a raal four-leaved shamrock, lady dear; my brother was on the seas with it all his life, and never got hurt or harm: it's the raal thing, jewel, and you'll never be sunk in the waters, if you wear it on your heart." Those who had nothing else to give flung heather and flowers at her feet, exclaiming, "from the wild Gap of Dunloe"—"from the top of the Toomies"—"the sweet strawberries from Glena, lady"—"the real arbutus, lady, that grows nowhere out of Killarney"—"this handkerchief, dear, was steeped in May-dew, maybe you'd keep it for Mary Maley's sake"—"along with a sprig of the real witch elm," said another. Keeldar never had been so caressed; the children hung about his neck, and seeing how completely Eva was overcome by this universe of love, Sidney entreated the people to spare her farther leave-taking.

"The sun has not shone since she has been a bride, nor the rain rained," suggested a woman.

"But it won't be so!" said another.

"The shower is hanging in the clouds, and when that is over, see if we don't have the sun," quoth the beggarman, as he waved his tattered hat to the carriage, and turned to his more serious companions; while one more serious than the rest looked upwards, and murmured something about a storm gathering in the sky, adding, that the 'Fairy man' had seen the good people "last night, hiding themselves behind rose-leaves, a sure sign that the fierce wind was coming."

"The blessing and the prayer are both with her, now and for evermore," murmured the people.

"With them both," said poor Kitty, wringing her hands.

"To be sure; and that's quare; this morning they were two—a few holy words, and they are one—for time and for eternity," he added, lifting his hat—"to live together, to rise together, at the last day, no matter where they die, or where they're buried, they'll rise together at the last!"

"Don't be talking that way, good man," said Kitty, proudly; "they'll live together in grate honour and glory, and we'll read it on the papers, and I know they'll soon be back among us, and the Dovecote will be blooming then!" She continued to talk disjointedly, for her sobs prevented her finishing a sentence; and long after the crowd had dispersed, and she was alone, she fancied she heard the chiming of bells and whispers among the trees, and voices repeating,—"The Dovecote will be blooming then;"—while others murmured, "When?" Kitty would have closed out the sounds by drawing the curtain of the lonely room; but she saw there was a '*braugh*' about the moon; and again the chimes struck up in the old gable; and the weathercock creaked and moaned in the changing wind.

THE FLOWER-GROUPS OF M. BRAUN.

ETRUSCAN VASE.

THE MANUFACTURE OF MESSRS. F. & R. PRATT & CO. FENTON POTTERIES.

THE vase, of which we append an engraved copy, is, perhaps, the largest work of the kind that has been produced in this country; for although some imitations of the great Wedgwood were of considerable size, we are not aware that he manufactured any of such proportions as that which Messrs. Pratt have, within the last few weeks, achieved at their establishment in Staffordshire.

The height of this vase to the top of the handles is four feet, the circumference about six feet, the diameter two feet.

It is manufactured entirely of Staffordshire clays: and we confess we had previously no idea of the refinement of which a comparatively coarse material was capable; the clay of the district being chiefly used for Saggers (cases in which china and earthenware are baked), and the common pans for household purpoces.

The Establishment of Messrs. F. and R. Pratt, although among the oldest in 'the Potteries,' is less known to fame than many of its neighbours; and it surprised us somewhat to find produced at their factory a work of excellence second to none of its class hitherto achieved in this country; the result is the more astonishing inasmuch as the only original source of the work, the completion of which does them so much credit, was 'Moses' Outlines' for the form, and 'Flaxman's Outlines' ('Æschylus') for the figures introduced as the ornamentation.

The form is beautiful and singularly accurate: and the artist by whom the figures were drawn has exhibited infinite skill and accuracy in his copies from the immortal sculptor. The great size of the vase is a great merit; but the details are all made out with as much true feeling as if the object had been a miniature—subjected to the narrowest and closest inspection.

Judging from this specimen—a perfect triumph of Art-Manufacture—we are justified in expecting great things from Messrs. Pratt; the hands that could produce so excellent a work, may, by the aid of better models, accomplish objects of still higher value. Many of our manufacturers have been occupied in ministering to the growing taste for Greek and Etruscan forms: we cannot refer to one who has achieved a more meritorious undertaking than that we bring under the notice of our readers. The adoption of these forms is, indeed, one of the most cheering signs of the times: they have already produced something like a revolution in the fictile arts of this country. We find them, more or less, in a large proportion of the articles now manufactured—not only in porcelain and in earthenware, but in glass.

Messrs. Pratt have produced smaller objects in this style, and some of them possess considerable merit; they are cheap without being common, and give lessons in taste at very small cost.

CHAIRS OF PAPIER MACHE.

BY JENNENS AND BETTRIDGE.

AMONG the recent improvements to which Messrs Jennens and Bettridge have subjected Papier Maché, none are so manifest or so important as those they have applied to the manufacture of chairs; their more recent productions are indeed of great beauty and in excellent taste, for they have gradually diminished that 'brilliancy' heretofore considered, however erroneously, inseparable from the material, and have so subdued the ornamentations as to render the objects refreshing to the eye instead of, as they used to be, painful from excess of glaring decoration. This advance in the right direction influences, more or less, all their later works; the light greens, and gaudy reds, and staring blues, are, in a great degree, displaced from their fabrics; or are so skilfully and ingeniously brought into harmony with more sober colours, as really to place objects in Papier Maché among the most desirable acquisitions in Industrial Art. We notice such improvement in their writing-desks, tables, work-tables, ink-stands, fire-screens, and even tea-trays; but in nothing is it more obvious or more beneficial than in the drawing-room and boudoir-chairs, of which they have recently manufactured a large variety, and which are rapidly making way into mansions where refinement keeps pace with fashion.

Messrs. Jennens and Bettridge, a few weeks ago, submitted for inspection of Her Majesty, two chairs, such as those we refer to, and which we have seen at their establishment, Halkin-street, West. The forms of them are decidedly good, combining elegance with solidity, and lightness with strength. They are of open backs, and the 'shapes' have been contrived with a view to the ornamentation to which they were subjected; the one is decorated in arabesque, the authority being the work of Mr. Gruner, from which 'bits' have been judiciously selected, and skilfully put together; the other consists of decorations borrowed from "the Alhambra;" the former is of dark ground, the latter of delicate pink, or French white, and both are in admirable taste.

It is among the most cheering proofs of advance in the decoration of furniture, that ornamentation upon sound authorities and right principles, is daily becoming the study of the manufacturer. We are infinitely nearer than we were even a year ago, to the time we look for—when that which is in bad and distorted taste will find no purchasers. Much of this, we once again repeat, is the result of a more general power on the part of the public to appreciate the difference—what is pure from what is false in ornament; much also is owing to augmented knowledge in the manufacturer, who has discovered that facilities for arriving at excellence are by no means difficult of access; models of unquestionable value are, day by day, finding their way into his workshops, in published books and actual models, from all parts of the continent, and from the many store-houses that exist at home; but it cannot be denied that the Government School of Design has contributed very largely to this most desirable consummation; in the Provinces, especially, this is sufficiently notorious; the schools are assemblages of useful suggestions, and the pupils carry out of them, into their workshops, ideas, which prevent them from tolerating things in positive contrast to the perfections of the antique, from which they have been studying 'out of doors.' As a case in point, while writing on the subject of Messrs. Jennens and Bettridge's establishment, we may mention that at the late distribution of prizes by the Birmingham School of Design, two prizes were awarded to the sons of Mr. Jennens—one of the principals in the firm: the one, being the first prize, to Mr. A. Jennens, for a drawing of the Apollo Belvidere; the other, a prize to Mr. B. Jennens, for a chiarosoura painting of an ornamental frieze from the Parthenon.

For many purposes, papier maché has advantages over every other material: its lightness is one; its durability another (we have seen objects manufactured by this house, retaining their brilliancy unimpaired, after being in use for a quarter of a century), and the ease by which it is kept clean, without prejudice, is another. Ordinary soap and water may be resorted to daily without the fear of injuring either the gilding or the colours. It is of especial importance, therefore, that pure ornamentation—and none other—should be applied to this manufacture.

THE RELIEVO LEATHER WORKS
OF MESSRS. F. LEAKE AND CO.

We have from time to time adverted to the progress which this manufacture has made under the direction of Messrs. F. Leake and Co., and such is the excellence to which leather ornamentation has been carried, that we feel it due to the proprietors to devote some space to a description of its merits, and the various kinds of embellishment to which it is applicable. As in preceding instances, wherein a lengthened notice is given to manufacture improved in character by superior design, this description is assisted by a series of cuts, showing a few of the objects which have been executed in the material; but it will be understood that the relief and peculiarly free character of the leather is not expressible in wood-engraving; hence, as usual in such cases, all that can be shown is the composition. We are quite aware that an objection may be raised to works executed in these cheaper materials, and that, by some, they are deprecated, as interfering with that application of high Art, which it should be the object of every lover of the intellectual to sustain. The art of design, whether exercised on paper, on canvas, in wood, or in clay, must have its relation with the Intellectual and the Ideal, and though, in common with all the lovers of pure Art, we deprecate the cheap and *coarse* copies which abound, we hail 'the beautiful,' no matter how homely the material in which it may be produced.

Ornamentation in leather is of very remote origin; but that of which we now speak differs entirely from ancient works, inasmuch as its excellence arises from the ingenious appliances and means of modern science; whereas, anciently, the material was simply stamped into slight relief, carved, or received a gilded pattern. We have already described the process—but at a time when the patent was but very recently in operation; since then, the productions which have been brought forward are of endless variety and extraordinary beauty, comprehending series of every degree of relief, falling short only of the round itself. By those who have never seen works in this *genre*, it will scarcely be believed that leather thus prepared is a material sufficiently tractable to assume all the sharpness and nicety of touch which distinguish these works; but in the flowers, fruit, and animals—figures which are executed in profusion, there is discoverable, with the liberal and mellow breadth to which we have alluded, a sharpness and finesse of outline all-sufficient for the closest imitation of nature; and it might be supposed, from the tenacious quality of the material, that the assumption of delicate form might only be temporary—that the necessary tension might yield to time—to damp, or some of the numerous fortuities to which furniture and interior ornament are exposed, but there is no reason to apprehend changes of this kind, since it is found to maintain incorruptibly every form confided to it, and, with age, to acquire a superior quality of durability.

The spoils of the beast of the field—the animal integument—was one of the first means of covering which presented itself to man in a barbarous state; and in a civilised state, it yet ministers to some of the indispensable utilities of life, and to many of its luxuries. The earliest specimens of embossed leathers with which we are acquainted are to be found in Case 90, Division 101, in the Egyptian room, at the British Museum. They consist of three small specimens, on one of which the figures can be very distinctly traced, and are described in the catalogue as "Fragments embossed with figures of Orsokon I. or II. and Amounra Harsaphes. Leather;" and supposed to have been made about the nineteenth dynasty, 900 years before Christ. In the same room, over the door, a "Cross from the vestment of a Copt priest, supposed not to be later than A.D. 640; is gilt, and embossed with a double spiral pattern; the right arm of the transverse bar imperfect. Leather—2 feet 6 inches by 1 foot 6 inches."

The works of the present proprietor extend to the entire paneling of rooms, according to any style—Elizabethan, Renaissance, Gothic, Louis Quatorze, or any deduction from them or the classic.

The examples on this page are adaptable in various styles as Renaissance, Gothic, &c., and according to size, may be used as ornaments for friezes or bordering, either plain or coloured, and gilt; but it must be observed, of all these compositions that the cut presents only the relieved portion or design, which is not pierced, as it appears here, but rises in the pattern from the plain surface of the leather. Of the first and second

examples it will be observed that they afford striking instances of the styles deduced directly from nature, and yet essentially different. The first cut, graceful and elegant to a degree, partakes of that floral *ad libitum* style of ornament which proposes rather a geometrical and harmonious

play of line than a close imitation of a certain plant. The remains of Giulio Romano and others, his contemporaries, to whom, in speaking of ornamental design, we so frequently appeal, exhibit the perfection of this style. The second cut, which presents the contrast, is at once recog-

nisable as the ivy—its natural growth is described, and this is a simple example of the manner of composition now practised, especially in the French school, whence emanates so much that is beautiful. The third cut is composed of a full crisp leaf, turning in upon a centre, and distin-

guished by that luxuriant character, which was never so beautifully brought out as in the remains of Durer, still existing at Nuremberg. The fourth cut is similar in character; and the fifth is a composition much resembling the first. These are but a very few of the enrichments of this

kind, of which the extensive and valuable series of the establishment consists; they (or others appropriate) can be adapted to the ornamentation of paneling of all kinds, or to the restoration of ancient carving in any taste, since there is no colour that, in leather, cannot be exactly imitated.

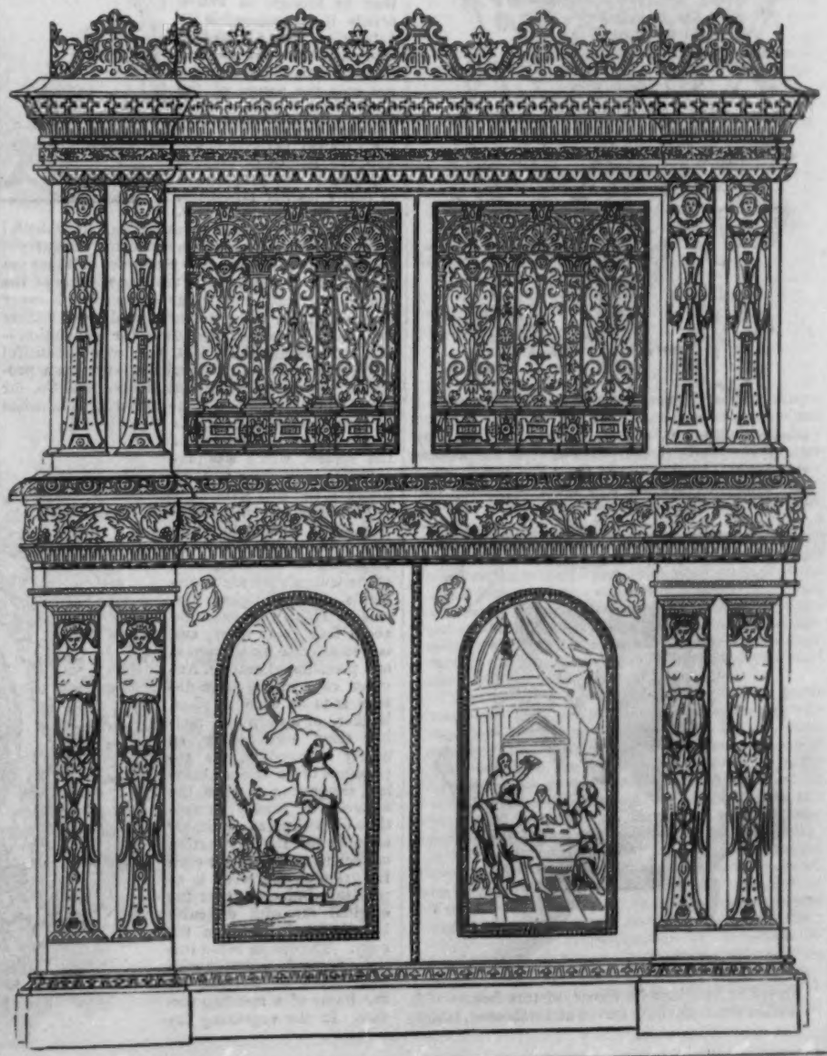
For interior decoration, leather hangings, richly ornamented, have been in extensive use; but to these which were almost flat, we present, in opposition, below, one of the caryatides used for a cabinet, manufactured of oak, and ornamented with leather, for her Majesty. And hence it will be at once understood, from the ample relief of objects which we describe, that these designs are not limited to productions merely by means of dies, any object being imitable in leather, according to this process—a great distinction, which removes it so far above everything that has before been effected in the material. There yet remain curious examples of leather *tapestries* in England—as at Nonsuch Palace, in Surrey; Hinchinbrook House, near Huntingdon; Ruffor Abbey, Notts; and at Blenheim—and these are among the best remnants in this country. Leather hangings for rooms have been extensively used here and on the continent. The material does not run the same risk of danger from damp fire and insects, as those made of paper, silk, or linen—it loses little of its brilliancy from the effects of time—it is not prone to accumulate dust, and can be easily cleaned—bearing washing, even with a sponge—especially does it prevent the multiplication of grubs, which, in warm seasons, by depositing their eggs, lay the foundation of a progeny, by which the whole hanging is ultimately destroyed; added to this, the facility with which leather may be ornamented, both by gilding and embossing, rendered it a means of gorgeous embellishment for the palaces of the great and the wealthy of the Middle Ages; and employed in the way of personal appointments and martial equipments, it was extravagantly ornamented, as is evidenced by relics in foreign museums.

The simplicity of the ancient method of preparation is manifest, but the full round objective of the present production does not so readily explain the manner of its production; and, when the cost is considered, this becomes a matter of yet greater curiosity. The process whereby the material is wrought into these beautiful forms has been employed with increased success. We noticed some time ago the method of production, which partakes entirely of the scientific spirit of most of the popular manufactures. The leather, in order to subdue it into the most perfect susceptibility of form, with all the nice detail and sharp outline which characterise these works, is first subjected to the action of steam in a metal trough. The design which it is intended it shall assume is formed in a metal mould, into which the leather in its soft and tractable state is forced, not by any ordinary means, but a combination of hydraulic and pneumatic pressure, whereby the finest cuttings of the mould are repeated in the material with an accuracy obtainable by no other method. On its removal from the mould, the design is tinted in the necessary hue, which can be made to imitate either new carving, or toned down to the deep colour of ancient work.

The supporting figure, whereby we illustrate the relief which is attained by these productions, is extremely beautiful in character—the bust is admirably represented in the material, and it must be said that the leather imitation of drapery is infinitely superior to that of wood. The cabinet is engraved as showing the style and composition of the whole. We cannot, however, well describe in a cut the amount of relief into which the figure is thrown, all that can be said is, that it falls little short of the round. Two such caryatides are placed at the sides of the lower panels which are occupied by Scriptural subjects. The dimensions of the cabinet are nine feet by seven, and the style is pure Renaissance—the entire design having been suggested by Her Majesty and Prince Albert, and executed under their direction. The appearance of the work is rich beyond conception, and each most minute portion of the ornamentation bears a fitting reference to

the whole, which is at once determinable, as emanating from the purest examples of the style at Fontainbleau, and other places of minor celebrity. The figure with various accompaniments has been applied to the enrichment of other articles, as sideboards, &c. with admirable effect. The engraving of the entire cabinet, shows the position of the caryatides. The figure compositions are the 'Supper at Emmaus,' and 'Abraham and Isaac.' In appearance the cabinet resembles, in every respect a beautiful example of mediæval carving, the colour of the whole being that of a piece of ancient furniture in a good state of preservation.

The fashions of the continent have always been followed by ourselves, and there every attractive novelty has been reciprocally adopted. A fine specimen of an antique chair, now in the possession of Mr. Leake, was brought from Venice in 1842, and has been very successfully imitated.



Thus, although we have remains of ancient work in leather, carved as well as stamped, not

even according to the former method are they found to surpass in sharpness of style the productions of Messrs. Leake and Co. For domestic use and ornament, leather was most commonly em-

ployed as hangings for rooms, picture frames with leather ornament both carved and embossed, tables, chairs, screens, and ceiling ornaments, and examples of its use in this way yet exist in some old mansions, as well in this country as on the continent. Certain places have been more or less famous for its preparation and it is difficult to say where ornamental leather was first manufactured to any extent, for as being a material which naturally proposes itself for the use of man, it was scarcely earlier employed for common purposes than for those of ornament. In reference to those of which we now more immediately speak, a French author, writing a century ago, says, "Flanders, Holland, and England are said to have furnished the first hangings of leather, gilded and silvered, which were used in Paris. Some attribute the first manufacture of leather hangings to the Spaniards." — Venice, Lille, Brussels, and Malines were celebrated for the manufacture; the first and last of these places enjoying the highest reputation, as their productions were superior to those of the others in every desirable quality. Among the peculiar remains that exist are some fragments at Magdalen College, Oxford, which have been prepared and fitted in a manner showing at once that they must have been executed on the spot, but whether by foreign or native artists it is impossible to determine. Recent research into mediæval art has afforded means of determining not only the names of the places where leather furniture was manufactured with the greatest perfection, but also the names of persons engaged in the preparation of costly leather tapestries, at the time of their use. Screens of leather embossed and gilded in beautiful arabesque have been much in use in every country in Europe, and many valuable examples of these yet exist in better preservation than any others of the remnants of leather hangings or furniture, because they continued to be manufactured after leather *tapestries*—if we may be allowed the association—fell into desuetude. But the most beautiful leather screen that has, perhaps, ever been produced, was made by Messrs. Leake and Co. for the Hall of All Souls College, Oxford. It consists of seven leaves, and extends across the hall. The cost of the screen, which was presented to the college, was two hundred and fifty guineas.

The large arabesque composition is a panel in white and gold, which has been employed for the decoration of the Queen's private apartments, at Buckingham Palace. This was executed about four years since, and is remarkable for sharpness and precision of outline. Another copy of the same design is to be seen in plain leather, of a deep and mellow tone, approaching, as nearly as possible, the appearance of an ancient carving, suggesting at once the material so readily susceptible of any hue, as admirably adapted for the restoration of ancient carvings; for even the grain of the wood is so precisely imitated, that the original can with difficulty be distinguished from the copy. The design below this was executed, together with four heads of hounds, for the frame of a sporting picture. In the engraving the amount of undercutting is not distinguishable; but it is a matter of surprise that representations so perfect can be procured from a solid metal mould. This design is well fitted for the purpose for which it was employed; the head of the animal is both accurately modeled and

highly finished, and might, with accompaniments in similar taste be employed with good effect.

The upper cut on the third column represents a section of a design, employed as a restoration in Arundel Castle. It is remarkable for boldness of style and elegance of composition. That beneath

it is a section of Renaissance, of that taste which prescribed the imitation of jewels, mingling with florid composition. The beautiful circular composition is a centre for a ceiling which, presents an effect of singular richness and beauty.

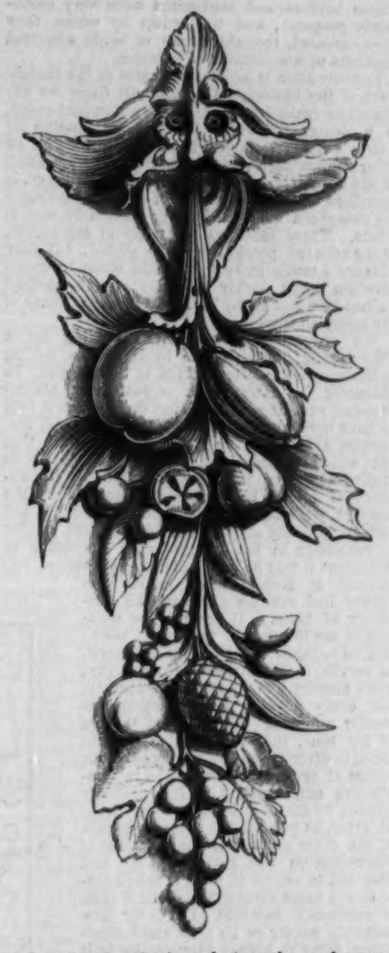
The bracket with the mask is an example of Renaissance, founded on the compositions of the school of Raffaelle; resembling, especially, the arabesques of Giulio Romano, which contribute to the beauty of those works in the Loggie of the Vatican, called the Bible of Raffaelle.

The bracket is most perfect in execution, being distinguished by the sharpness of metal or wood, and in colour possessing all the depth and richness of old wood. This object, in various sizes, can be applied in a variety of ways, as well useful as ornamental — independently, in association, and as a simple addition to other pieces of furniture.

The fruit composition on the third column is a pendant, which may be used for the enrichment of paneling, or in other ways, according to circumstances. The imitation of the fruit is, in the leather, as perfect as we have already described that excellence which characterises other objects.

The large design is an example of what can be done in this material in imitation of the vegetable compositions and agroupments executed by Gibbons. Of this frame it may also be said, that engraving cannot express the round solidity and independent grouping which appear in this beautiful work. In these flowers and fruits, all the natural delicacy is most perfectly expressed; each is readily recognisable, and among them we find flowers of a tenderness of character which might be thought wholly indescribable in such a material as leather. Thus, for the ornamentation not only of sumptuous pieces of furniture, but of frames of all kinds, we find leather advantageously applicable.

The use and preparation of leather has been universal, and the history of leather ornament assuredly begins in the early ages of the world. Upon these points we do not so much seek information, as with regard to the best period of this kind of decoration, and the places most celebrated for it. Many of the old hangings existing in France and Germany are described as Spanish and Venetian; but they are not the production of either Spain or Italy. In the designs and the preparation of leather hangings there are distinctive peculiarities and manners which point to the places of manufacture; but when they were in extensive use, the practice of copying the designs renders it difficult to attribute these works to the veritable place of their origin, since they do not exist in sufficient number to afford a means of classing and comparing them according to their peculiarities. Lille was one of the places particularly celebrated for the manufacture; such as were produced there, bearing a value and reputation much beyond those of other countries. But what place soever may have been highly reputed for these works, it must be considered that



to those bearing the best designs the preferences would be given, and for this they must be indebted to the best schools of art of the period; it may therefore be reasonably inferred that those produced in Italy must in this respect have had a high reputation, and have been supplied for imitation to other countries. A very pleasing specimen of this decoration may be seen in the ascending room at the Colosseum, executed about two years and a-half since. During the period this has been open more than four hundred thousand persons have passed through the room, and of this number how few have been aware that the ornament is leather. It is fitted up in the Renaissance style; the panels designed by Lenoir having been first executed for the decoration of the Chamber of Deputies in Paris.

Whatever view we may take of leather ornament and furniture, it is clear that that which was enriched in the best style would be the most valuable; and as we find artisans in leather, men of some mark in the Italian cities at a very early period, it may reasonably be inferred that in such works Italy was at that time far in advance of the rest of Europe. Among these societies there were associated with painters, artists in metal and wood, whose works partook more or less of design, as is related by Baldinucci, in describing the Florentine Society. In that of Venice were associated basket-makers, gilders, and the lowest daubers; in that of Bologna were included many denominations of workmen in leather — as saddlers, armourers, and others, skilled in the manufacture of ornamental objects.

At that period parchment and leather were much used in bordering the panels on which pictures

were painted; and these borderings were suitably ornamented. Pictures were then rarely committed to canvass alone, although some such are to be seen at Florence, at Venice, and at Bologna. These borders and ornaments were very elaborately prepared, and the artists by whom they were executed, thought worthy of being admitted members of associations of painters.

The invention is highly applicable to the enrichment of the bindings of books. Of these we engrave two examples, one especially of much beauty, is a design by Owen Jones, for a binding for "Gray's Elegy"—such title being inscribed on an inner compartment, surrounded by a composition of the holly leaf, which, together with its berry, is described with all the *finesse* of delicate carving—the evergreen sentiment being admirably appropriate. These bindings are made of any colour, or the relieved portions may be gilded; but they advance a much more respectable claim to consideration when darkly imitative of the ancient walnut-tree and ebony book-covers of the times of the monkish illuminators.

We engrave a portion of a binding for a Prayer-book, designed also by Mr. Jones, having in the centre the letters I.H.S. in old English. In character the latter work is extremely Alhambresque, recalling at once that style which is said to have been the first source of what we call arabesque, although there is reason to believe that that which is considered original in this style, is really less so than is generally imagined. The absence of figures having been prescribed by the prophet, we find all pure arabesque simple, but very ingeniously disposed, florid ornament, similar to the design in the Prayer-book. According to Vitruvius it may be concluded that arabesque originated at Rome, when wealth and luxury had entirely destroyed all simplicity of taste. It became the vocation of art to minister to corrupt taste; and so faithless did she prove to herself, so servile to meretricious luxury, that every country was ransacked for novelty, and every novelty and extravagance readily adopted. Pliny says of the art of his time, that its great merit consisted in diversity and brilliancy of colour—that all truth was overlooked in imaginative extravagance. He probably alluded to the decorations of the Baths of Titus, as perhaps the severe criticism of the other pointed to the creations of Herculaneum and Pompeii. We feel disposed to accord to what is called arabesque a more distinguished origin than is commonly ascribed to it—for how fantastic soever be its taste and components, there is always discoverable in it a geneality and spirit which claim kindred with the feeling of the golden period of Greek art. It were useless to seek in it anything beyond a desire of affording gratification to the eye. It would be no easy task to attempt to pursue this style of decoration through the periods of the rule of barbarous dynasties to a remote origin. In the times of the Greek emperors it shows itself, and when classic art was forgotten, it progressed as a taste among the Moors and the nations of Germany, being employed by the latter in ornamentation, and as subordinate to architecture, while by the former, whose architecture was capricious, the arabesque was independent; affording, in itself, evidence rather of designed symmetrical combination, than of the caprice of imagination. It is curious that arabesque should have arisen as elastic art became lost, and that it should have been disinterred in its best remnants by the greatest master of modern art, by whom at the same time the value and beauty of antique art was so fully developed. From the discovery of the Baths of Titus a new era of ornamentation is dated, and Raffaelle himself undertook the task of directing public taste. The method of working practised by the ancients was discovered, and this new style of decoration, celebrated its greatest triumph in the Loggie of the Vatican.

A great source of consideration for those who worked in leather was the martial equipage, as also the appointments for the tournament in the Middle Ages, when the trappings of horses were ornamented with painting, a practice which was retained until the time of Francia—hence, armourers and saddlers are associated with artists, for ornament became such an important part of their business as to render necessary great attention to design and composition; and this knowledge they

applied to leather furniture. From an examination of the small stamped ornaments in stucco, on wood, and on playing cards of the period to which we allude, the design is observed to be produced in the same manner on each. With these artists were associated those who prepared the walls by covering it with a red ground, on which was drawn in crayon the figures of the composition, and

such walls were the cartoons of the old masters, and by these same artists in stucco, all relieved compositions were executed. The gilders of Italy, whose chief occupation was the enrichment of furniture, were brought into close association with artists, in consequence of their being employed to execute all the gilding in their works, as gilt back grounds, the glories of saints, the fringes and ornaments of their vestments; for although painters themselves were skilled in such labours, it appears that they sought the aid of the gilders, and therefore these were classed with painters, and in imitation of them, inscribed their names on such works as they were called upon to enrich.

Our binders in England have been sadly behindhand: they have adopted few of the suggestions contained in continental collections and in that of our own museums: notwithstanding the many exquisite designs within their reach, in these receptacles, and the facilities afforded them in published guides to their trade: so entire is the apathy on this subject that the examples—printed in colours and gold, by Mr. Tucker, binder to the British Museum, have, we regret to say, been abandoned for lack of encouragement.

From what we conceive of the process of Messrs. Leake and Co., we believe that it would not be very difficult to produce objects in the round. They have executed, with perfect success, a small bust of the Duke of Wellington, and another of the Duke of Devonshire, which has been employed in the ornamentation of rooms at Chatsworth. These are not masks, but *quasi* round, of the highest order of relief, almost entirely detached, and from what may be understood of the subtle nature of the pressure employed to fill the moulds, it would not be difficult to construct dies to yield detached form. But perhaps the question is more curious than useful, and the invention is of greater value when kept within the usual style of subjects executed in carving. In works of high relief it will be understood that the material must be fine in quality, to repeat all the nice tooling of the mould, and being thin, there will, consequently, be internal spaces to fill up. This is effected by a durable composition, which assists and supports the tenacity of form already given to the leather.

The examples we have given are, it will be supposed, but few of a vast number: it is not, indeed, easy to conceive the immense collection of designs for all purposes which may be seen, on application, at the establishment of Messrs. Leake and Co; and from the arrangements they are making, we may look for objects still more numerous, and of even greater merit—for every day brings with it some new idea to be applied in some new form.

We have referred only to some of the mansions and public buildings, into which this style of ornamentation has been introduced. We might have named several others, more or less decorated by this patent relievo leather, some of which have stood the test of time, and all the chances to which such material is liable, not only without impairing its character, but with advantages derived from age.

Once and again have we endeavoured to impress the minds of our manufacturers with the importance of introducing into their articles the principles of pure taste and artistic knowledge, for it is not so much the material which constitutes the true value of an object to the educated eye, as it is the intellectual feeling that creates it and the skill that carries out the design: the clay model, imbued with all the freshness of the sculptor's genius, will often produce higher gratification than the costly marble that succeeds it, whatever amount of time and labour may have been spent in bringing the work to perfection. This necessity exists now more than ever, for the public taste will not be content with mere gew-gaw and frippery; it looks for, and expects in its most common objects of use, such a manifestation of excellence, as shall redound to the honour of the producer, and reflect credit on the judgment of the consumer. These observations we would apply generally, and not in particular to the manufacture now noticed, for we trust it has furnished sufficient proof, that it is under the direct superintendance and control of an artist, to whose educated skill we are indebted for the fact, that no base ornamentation issues from the Establishment.

THE ADORNMENT OF HOUSES WITH WORKS OF ART.

The Arts having but recently become, in England, a necessary adjunct to civilization and social enjoyment, it can scarcely be expected that we should have formed any definite notion, as to the distribution of works of Art in our homes.

The total inability to appreciate the delights they are capable of imparting was so universal among our ancestry that scarcely half a century ago, paintings were encumbrances to a mansion. The dining-rooms were held to be kept rigidly plain; the staircases and halls were too damp; the drawing-rooms would be profaned if the tawdry paper were disturbed by anything pictorial; large looking-glasses and a vulgar mirror were the only allowable decorations of the apartment in which society chiefly congregated.

Such were the contracted ideas of the generation immediately preceding our own. A change has gradually arrived—artists have arisen, pictures have been bought. Within a very few years, we are taken, as it were, by storm; we inundate ourselves with pictures, houses are embellished with encaustic painting, carving is applied in profusion, our abodes are becoming museums.

The natural consequence of so sudden a change will be a mischievous incongruity, unless some simple maxims are propounded to govern our enthusiasm, and direct our attention to the study of propriety in ornamentation—with the ultimate hope of founding a true taste in the internal decoration of houses with works of Art.

It is only natural to consider that, on entering a mansion, the first appearance should be one of simplicity, gradually leading the eye with increasing delight through the inferior apartments and staircases to the drawing-room, where the principal luxuries of art and ornamentation should be assembled.

Thus, a principle becomes established; and so it appears to be pretty generally carried out in our noblest abodes, unless interfered with by the architectural arrangements of the interior. It is upon such examples that it is safest to found some rules for our guidance in houses of lesser pretensions; and purely in the hope that the subject may engage the attention of others, who will communicate their views to the public, the few following remarks are thrown out for consideration.

In the entrance-hall, statues are appropriate, or busts upon consoles. If pictures are added they ought to be adapted to the sizes of the spaces left unoccupied by doorways; and, if inserted in the panelling, would form a continuation of architectural divisions; besides, they give an appearance of greater space than if hung in frames. In town houses, allegorical or mythological figure subjects are the most suitable. For country houses, hunting pieces, fruit and game subjects, or whole-length portraits. Religious compositions are wholly out of place in entrance-halls.

The dining-room, being dedicated to festivity, should have analogous subjects: bright landscapes of good dimensions are cheering. A superb example of this taste exists at Bowood, the seat of the Marquis of Lansdowne, where the panels are filled by large Italian landscapes, painted by C. Stanfield, R.A. The cheering, joyous effect of this decoration must be seen to be appreciated. There is another class of pictures which, with refined taste and love of literature, becomes appropriate—as the portraits of distinguished persons, either sovereigns, warriors, or men distinguished for acquirements which reflect honour on themselves or their country. To dine in the imposing presence of great "celebrities" is not without its influence on the grateful repast: it is adding the luxuries of mind to the lower gratifications of the table. The dining parlour at Northwick-park, the seat of Lord Northwick, is an example that may be cited for the superb Vandykes by which it is decorated.

Staircases are not generally suitable for pictures; but sculpture, bronzes, *bassi rilievi*, and vases may ornament with propriety this common channel of communication: if pictures are there placed, they have the appearance of being discarded from the apartments, or thrust out of the way.

The library, being occupied by books, offers little accommodation for the Fine Arts; but portraits of literary persons or divines appear suitable, and miniatures may be here disposed with advantage, as well as small and elaborate pictures or drawings of high quality.

The next portion of an abode is that of the greatest consequence—being the drawing-room.

It is generally considered that here profusion may be tolerated in articles which pass under the denomination of *vertu*. The elegances of rare porcelain, chasings, enamels, and objects adorned with gems, carvings in ivory, sculptures in alabaster, are all admissible according to the present received ideas. Pictures, too, so long rejected, are now considered as suitably placed in drawing-rooms. The subjects here appropriate are of two classes—either works of the highest character, or those of subjects only which are of elegant and chaste design. In the first class are, however, included the low *genre* subjects of the old Dutch school, the occupations of peasants, sometimes vulgar, or cattle pieces in farmyards, and similar scenes—such as persons of refinement do not seek to witness as living realities. The wonderful talent with which the great masters invested these ordinary transcripts of common nature makes them coveted as drawing-room distinctions. Of the other class, where this great attainment of skill has no existence, the admissible subjects for drawing-room decoration are the classic, the elegant, the poetic, the sylvan, and the pastoral. Pictures which can be ranged under these denominations are every way eligible. A landscape, if portrayed with cattle, may rank among pastoral scenes; but it is the coarse representations of wallowing swine, and asses, cows in farmyard filth, horses in stables, drunken revels, low brutalities, degraded humanities, or impure scenes of nude figures, that are totally unfit to be placed in the apartments where people meet for the rational enjoyment of social conversation. A general remark may here be offered, that it would be desirable not to place the works of ancient and modern painters together. The effect of age upon the ancient, and the newness of the modern, act disadvantageously to both when in juxtaposition. Bad taste would be evinced by placing water-colour drawings among oil-paintings; but drawings are very delightful companions in a lady's boudoir, or may be agreeably placed in bedrooms; although generally they are better kept in the portfolio, as their brilliancy endures longer. Fine prints, framed, may advantageously contribute to the cheerfulness of bedrooms and dressing-rooms.

The usual mode of hanging pictures is by lines or chains attached to hooks and rods placed on the cornice. When chains are employed they are usually gilt, and thus add something to the glitter of a room. When many pictures are suspended by lines from the cornice, the numerous strings produce an appearance inconsistent with decoration: the mechanism of adornment should surely be concealed, and any contrivance that would effect it is desirable.

In hanging pictures there is an artistic intention frequently overlooked, which is very injurious to the due estimation of a fine picture. It is quite certain that an easel picture, or what is termed a cabinet picture, should be viewed upon the same level as when painted by the artist. This is particularly needful when the subjects are interiors or dependent on perspective lines. There is an instance of this oversight in the new arrangement of the pictures in Sir R. Peel's gallery at his house in Whitehall-gardens, where the two pictures by Da Hooge are placed above the range that is level with the eye, and produce a perspective dislocation injurious to the scene.

Another not less singular effect is produced in the same gallery, by placing in companionship the picture by Hobbima called 'The Avenue,' where the horizontal line is remarkably low on the plane of the picture, with the bird's-eye view over a flat country by De Koning, where the horizontal line is high on the plane of the picture.

The preceding can only be considered as crude remarks cast into the stream to excite discussion for the elucidation of some fixed principles in placing works of Art so that the plenitude of enjoyment they are capable of imparting may be fully obtained by the spectator—in justice to the artist's labour, and the full amount of talent displayed.

To many our advice—if we may give to these observations a term so weighty—may appear not only commonplace but needless; there are others to whom they may be useful suggestions; and, trite as they are, they may lead to consideration.

ART IN CONTINENTAL STATES.

LETTERS FROM PARIS.—NO. II.

July, 1847.

Since my last, there have appeared some tendencies, in the literary world here, bearing upon my statements as to the small credit given to British Art. "La Revue Indépendante" has published an article "On the Fine Arts in England," touching painting and sculpture in general, and this year's Academy Exhibition in particular, over the signature "J. Milsand." It sets out with the acknowledgmen t that, "Up to the present, the English school has been among us the object of a disdain, which may have been well founded, but is now only an injustice and an error. Indeed, opportunities have been wanting for us to rectify our judgments. Our public galleries contain no canvas from beyond the Straits, and scarcely have a few engravings given us a vague idea of Wilkie and Lawrence. But the Exhibition of this year merits every way that we should not do it the injury of silence. It exhibits evidence of a marked progress. The drawing is much less incorrect, the form less lank, the colour less fantastic. It is evident that more study is being given to the model and the old masters." The general opinion regarding English Art expressed in this article is, indeed, that which must strike every observer: that effect of colour has been much more successfully studied, than correctness of drawing and powerful composition. In its course are comparisons between the English and French Academies, Exhibition-judgments, methods of procedure in painting and study, and criticisms on the present position and tendencies of Art and Artists in England and in the Exhibition. These are distinguished by a want of prejudice and a largeness of application, very laudable in a precursor article. Its principal mistake seems to be an erroneous idea of the connexion between Art and Religion—very natural and very common in a Catholic country, when regarding a Protestant people.

In "L'Artiste," also, after a suggestion transmitted from me to the editor, appears an announcement of a monthly notice of English and German Art. Would you believe that in a Review so titled, and which, though of minor importance, yet professes to devote itself to Art, the editorship was still, at this day, so incomplete as to be without any such notice? Nor, I believe, would its importance have been perceived yet, had the hint not been followed by the exhibition of your own example in the matter! However, English Art evidently begins to force itself on the serious attention of the Continent; and your artists may be sure that the criticisms thus elicited will not be without an assisting influence, in enlightening and rendering more strict the judgment of the British public.

The English correspondent of the "Artiste," *à-propos* of *the* Royal portraits by Winterhalter, after expressing inability to see any reason why a national work like that should be given to a foreign artist, whom many English painters excel, says—"To have given us a *chef-d'œuvre*, by some *master* of the Continent, had been well; but to go abroad for a mediocre artist, as if we were so poor as to need *such* lessons! It would, perhaps, be well for us if in our Court were the true taste and intelligence in matters of Art which the youngest of your Royal Family displays; and if we took from him the lesson, to think a little more of the great men and great talents of one's own country."

Robert Fleury has just finished a 'Michael Angelo in his Atelier,' one hand pensively holding the small model, from chiselling which in his own majestic proportions he is just reposing; but the mind reposes not—the head cannot cease to work. Two pictures in progress particularly interest England, and it is to be hoped that they may yet be hung honourably there, especially the first. In it Jane Shore (that woman of gentle heart, over whose errings history willingly throws a veil, glad to point out the kindly uses she ever made of her erewhile all-potent influence) is abandoned, in the few rags she can draw about her, to the pursuit and insults of the gross and ruthless mob; while no hand of all those whom she had patronized and raised to power is moved for her defence. In the other, a rabble, in Richard I.'s time, maddened by the disgraceful prejudice which has so long actuated *soi-disant* Christians against the Jews, repeats one of those scenes of cruelty, plun-

der, and burning, to which that persecuted people were ever liable.

The statue of General Gobert, one of the best of David's works at Père Lachaise, has just been uncovered. The General served the Republic under Dampierre, and fell by a shot in the Spanish war, under the Empire. David has represented him falling, mortally wounded, from his horse. Instead of an incomprehensible block, by which statuaries often clumsily sustain the horse, David, with a happy intelligence, has placed under its breast a Spanish soldier, serving both as support, and also as personification of Spain—conquered, falling, but shedding her last blood for the liberty which an outrageous ambition sought to ravish from her. Over this kneeling figure the horse rears, throwing back the dying General. In this, and some other of David's statues, there is a preponderance of head, which gives a heavy appearance to the figures. But this does not diminish the passionate energy of the whole work, which, placed as it is on one of the most beautiful and irregular sites of Père Lachaise, has a striking and admirable effect, appearing in glimpses through the branches of cypress and poplar which swing all round in the breeze. On the vase are four bas-reliefs, illustrative of the General's history, whose figures might need more air, but are impressed with David's bold and original style.

M. Schnetz has returned from the Directorship of the Academy at Rome, titled, by his Holiness, Cavalier of the Order of St. Gregory.

M. Steuben, on his arrival at St. Peterasburg, has received from the Emperor commands for works to the extent of 400,000 roubles.

Among the engravings published this month are 'The Holy Family,' and 'The Pilgrims,' by Delaroche. But what will most interest the higher classes of readers is a portrait of Lamennais, one of the highest writers of the age in France, and who, inspired with the love-principles of the Christian philosophy, is one of the truest and most needed instructors of the people. It is lithographed by Lemoine, after one of Henri Lehmann's fine and spiritual pencil sketches.

One characteristic of Paris is its "old curiosity shops." Sometimes yet are found in them some of the precious spoils scattered about by the turmoils of 1793. One of those, of no small moment for Belgium, was lately discovered and acquired by the Prince of Ligne—nothing less than the splendid sword given by Duke Albert of Saxe Teschen, to the great Rubens, at Brussels—in 1615, according to the inscription. The richness of its settings, and carved emblematic and armorial work, alone would render it a precious relic.

Of all the picture sales since that of Cardinal Fesch, none have presented a richer and more tempting catalogue than that recently advertised of the Count D'Espagnac:—One Raffaelle, four Titians, two Leonardos, five Paul Veroneses, six Corregios, three A. Del Sartos, eight Guidos, three Giorgiones, four Murillos, five Velasquez, seven Vandyeks, three Hobbemas, three Rembrandts, five Claudes, two Leseurs, two Poussins—two hundred and fifty in all. So, sure enough, besides the *natives*, there were English, Dutch, Russians, &c.: for wherever the Arts are, now-a-days, there are Russians "gathered together;" yet only one sale was made—a sketch, by Lafosse, at three hundred francs. After a first attempt to sell, the whole collection was withdrawn. The auctioneer, it was said, was not "up to his business."

J. O. M.

GERMANY.—Berlin.—The advantage of railways is now universally acknowledged; the English have applied them to all the practical uses of life, especially to commerce and manufactures. The Germans have begun to make use of them in a manner peculiar to their national spirit; they apply locomotion to the furtherance of the Fine Arts. Since the connexion of the northern parts of the country by railway, the artists of the respective cities, especially of our metropolis, have united for the one great purpose of general meetings for the cultivation of the Arts in the north of Germany. Let us call this association an Artistical German Diet analogous to the far-famed Deutsche Band (German Union) whose object is political. The particular towns which have thus associated themselves are Berlin, Hamburgh, Hanover, Brunswick, Halle, Halberstadt, Magdeburg, &c.: subsequently will be added Bremen, Minden, Cassel, and many other places of northern Germany, which is so thickly studded with cities,—cities formerly, both in distance and interests, wholly disunited. We cannot say to what degree of perfection and cultivation of the Arts this general spirit may lead, considering that Middle Germany will follow the example—the south, especially Bavaria, being already highly distinguished for the promotion of the interests of Art. Thus an impediment, of which we had such cause to complain, has been removed—namely, the want of union among German artists for the furtherance of Art.

Breslaw, June 21.—The inauguration of the colossal equestrian statue, erected to the memory of the immortal hero and wisest monarch, Frederick the Great, of Prussia, took place with great military solemnities, in the presence of the reigning King. The bronze statue—one of the finest works of Herr Kiss, the ingenious sculptor, of Berlin—is admirably executed. It was cast and chiselled in the foundry of our city, and reflects great honour on the establishment. The dimensions of this splendid work are:—pedestal, eleven feet in length, a little above fourteen feet in height; the statue itself of the same height. Frederick is represented in his generally known historical, simple costume. It is an interesting fact that on this occasion, as on many others, the chief virtues of the monarch, especially his general toleration, are strikingly alluded to; and even Art assumes a political feature at a time when the constitutional freedom of the continental nations is alluded to.

Prague.—General admiration is evinced by one of the great works of the Munich school—a school which has become the propagator of genius throughout Germany—we mean a colossal statue of Ottokar II., modelled by Von Schwanthaler. The attributes of this statue are expressive of the hero-character of that King—the powerful conqueror of the old Prussians; they consist of a roll in his hand, with a suitable inscription; and fortified walls and tower—the simple sign of unabated courage. The statue is, as yet, the only one that has found its way to Bohemia; but, happily, it will be succeeded by others of the same master, to the number of at least eighteen, for the private Walhalla of Bohemia, repeatedly mentioned in the Art-Union. The architectural plan of this building, to form the depository of those statues, has already been completed by Sweyn, and such preparations are made that there can be no doubt of its progressing rapidly.

Dresden.—The celebrated sculptor, Haehnel, before his departure for Italy, completed the fourth large figure belonging to the monument of the Emperor Charles—the latter to be cast at Nuremberg, the former at Lauchstaedt. Reitschel has executed a 'Madonna Dolorosa weeping over her dead Son:' the group is of exquisite beauty.

Hanover.—The distinguished sculptor, M. Rauch, of Berlin, has completed the mausoleum intended to be placed over the tomb of the late Queen of Hanover; but, by the orders of the King, no one has been, as yet, permitted to view it, even in the artist's studio. A chapel, in the Gothic style, has been recently erected in the park of the royal residence of Herrenhausen, near Hanover, in which the body will be re-interred, prior to the monument being constructed therein.

HOLLAND.—Amsterdam.—Some time since a project was originated among the artists and patrons of Art in Holland to erect in Amsterdam a bronze statue of Rembrandt, on a similar scale to that of Rubens at Antwerp. As a preliminary step towards effecting this object, application was made to the authorities of Amsterdam for permission to place the memorial of the great painter in some conspicuous part of the city; and, accordingly, the Old Bourse has been granted for the purpose; the Government, at the same time, undertaking to defray the expenses of preparing the site, &c. But it would appear that England is not the only country where the monuments to her great men are dependent on the casual, and often niggardly, support of the public, inasmuch as the work in question is still unexecuted for want of the necessary funds to complete it. Under these circumstances the committee who have charged themselves with the responsibility of erecting the statue have determined to make an appeal in furtherance of their object to the admirers of Rembrandt in all countries; and, through our correspondent in Amsterdam, we have been solicited to make the case known to the lovers of Art in Great Britain—a request to which we most cordially accede.* Nowhere, perhaps, is the genius of this great artist more universally acknowledged and admired than here. Sure we are that many among us will gladly avail themselves of the opportunity to enrol their names among the subscribers to the memorial. The statue, which has been modelled by M. Royer, the eminent sculptor of Bruges, measures nearly eleven feet in height, and now only waits the completion of the subscription lists to be cast in metal. It has been exhibited for some time past at the Hague, where it attracted very general admiration by the expressive character which the modeller has thrown into his work. The names of the secretaries to the committee are M. Tétar Van Elven, at Amsterdam, and M. Calisch, at the Hague; either of whom will most gladly receive any remittances that may be forwarded to them.

The members of the Society of Artists in Holland intend having an exhibition of works of Art, both native and foreign, for the benefit of the widows and orphans of their deceased brethren. It is to open at Amsterdam on the 30th of August. The co-operation of artists of all countries is earnestly solicited.

BELGIUM.

BRUSSELS.

The Exposition of Industrial Art at Brussels.—The "Exposition de l'Industrie Belge" was opened on the 15th instant with all possible pomp, by the young Princes, the Ministers of State, and the public functionaries of the capital. The difficulty of finding a *locale* sufficiently extensive induced the Government to concede the vast building of the new "Entrepôt" on the quay for the purpose. The exhibition is worthy of a people always distinguished for their industry and love of the Arts, and displays, in an eminent degree, the union of beauty of form and ornament to the utilities of life. In the manufacture of porcelain and glass they compete closely with the best productions of France; the works in iron, particularly in bronze chandeliers and stoves, with lacquered decorations, would stimulate the enterprise of Birmingham to imitate. The cabinet work, either in furniture or musical instruments, is enriched with singular elegance of carved work. The point lace of Brussels is perhaps the most remarkable of all the manufactures exhibited, for extreme delicacy of execution; some of the articles, conceived in the fullest luxury of pattern, are woven with a thread so fine that a single pound of it cost 3500 francs—£140 sterling. The other branches of industry dependent on design manifest a feeling for artistic form in the most humble adjuncts to ordinary utility, and are well worthy of the attention of the manufacturers in England.

We hope to give an enlarged account of this Exhibition of the Industrial Arts in the neighbouring country of Belgium, with Illustrations. And with this view we are about to visit Brussels, in company with the artist to whom has heretofore been intrusted the task of drawing on wood the various objects that illustrate the progress of the Industrial Arts; and we have obtained other valuable assistance for the purpose.

We cannot at present say what extent of space we shall occupy in this "Illustrated Review of the Exposition of the Industrial Arts in Brussels;" but we shall endeavour to render the subject ample justice, without regard to the expense we shall thereby incur: first, with a view to satisfy public curiosity in England as to the progress of Manufactured Art in a country so near to us; next, to enlighten our own manufacturers as to the advances of their competing neighbours; and next, with a view to promote the sale in this country of really good articles produced in Brussels.

We may add that, in this project of ours, we have the direct sanction and cordial co-operation of the highest Belgian authorities—of the State, as well as of those who have the duty of superintending the Exposition.

---

* We shall be glad to become the medium of communication with the promoters of the object above referred to—where parties desirous of subscribing would rather avail themselves of the opportunity of doing so through us, than by a direct correspondence with the committee in Holland.

PICTURE-DEALING.

"BRITISH AND FOREIGN PAINTERS' PICTURE DISTRIBUTION"!

UNDER the title of "British and Foreign Painters' Picture Distribution," a prospectus has been for some weeks extensively issued, inviting the public, for sums of ten shillings, to take chances in a kind of lottery, composed of prints and pictures.

Under what plan the prizes are to be adjudged, with a view to avoid the penalties on "Little goes" and lotteries, does not appear. The number of tickets is to be 5000; upwards of two-thirds are said to be already in the hands of credulous dupes. Why the officials of Government have neglected to crush the fraudulent scheme, we cannot say; it is an act of remissness much to be regretted—for the sake of the individuals who have become subscribers, as well as for the due protection of the Fine Arts. If the interference of legal authority were now to take place, the probability is that the shop would be shut, and the holders of the tickets left to be laughed at for their extreme folly. Still, this is a less evil than to permit its continuance.

Three trustees are named as guarantees to this precious concoction, viz., "John Murray, Esq., of Lincoln's-inn; Richard Clarke Sewell, D.C.L., of Magdalen College, Oxford; and Peter Pearse, Esq., of High Holborn." These names are followed by a dozen others, recommendatory of the plan, without any given addresses; and the intended prizes are "on show" at the back of a carver and gilder's shop in High Holborn, kept by a man of the very significant name of "Hawks." The list of pictures to tempt the credulous amounts to one hundred and fifty; they are tacked to such names as Rubens, J. Romano, A. Caracci, Wouwermans, &c. That they are a mass of wretched rubbish, the refuse of low sales, may reasonably be expected. On visiting "the show" a few days since, the showman pointed out a picture, and said, with an enlargement of assurance, that it was "a Spagnoletto—that Dr. Clarke Sewell and Mr. Farrer said it was a very fine one—that £1200 was wanted for it—and that the Trustees of the National Gallery had been there about it, and that there was no doubt it would be bought for the National Gallery." Among the "paintings," too, are examples of living British masters—Creswick, Elmore, Cooper, Landseer, Roberts, Stark, &c. &c.; besides works by Callcott, Bonington, &c.

We give a sufficient sample of the extent of imposition intended. We hope to be instrumental in checking its progress; at least to call attention to the penalties of law which are wisely attached, not only to the originators of illegal lotteries, but also to every person subscribing money for a chance therein. There is another important point concerned in it: the holders of tickets for an illegal scheme or practice have no legal redress for unfulfilment of engagement. When the money is obtained by the sale of tickets, the shop may be shut with perfect impunity.

The prospectus values the one hundred and fifty first-class works of High Art at £1500—exactly £10 each. That such arrant dupes should exist as to believe that a paltry shopkeeper possessed such a number of true works, and sought to distribute them to the world for £10 apiece, is almost past belief; the argument of a noted swindler was founded on an acute perception of truth, when he said, "Fresh fools were born every day." The sale of two-thirds of the tickets (if we are to believe the assertion) guarantees the fact that the race is still numerous.

We cannot say whose business it is to prosecute for this attempt—by a flagrant breach of law, to cheat her Majesty's subjects; but, whether "Mr. Hawks" is the schemer or the schemer's tool, he equally deserves punishment; and he will receive it, if the Attorney-General means the recent enactments in reference to Art-Unions to be anything more than a delusion.

We have named the three "trustees"; it is more than likely that no such persons exist. "Lincoln's-inn" is a large place, and we might seek in vain there for "John Murray, Esq."; Magdalen College, Oxford, might be ransacked without success for "Richard Clarke Sewell, D.C.L."; and every shop in High Holborn might be looked into without finding "Peter Pearse, Esq." If there be such men, we ask them how they dare to sanction an act not only illegal, but infamous—a gross attempt at a barefaced robbery? We have stated that the prospectus contains the names of twelve persons by whom the scheme is said to be "recommended." It is needless to print their names: we feel assured they have been coined for the purpose—a purpose most iniquitous.

More than this—the closing paragraph of the prospectus invites "all lovers of Art who approve the scheme to oblige the British and Foreign Painters' Distribution Society with the honour of their names as patrons, and the favour of their recommendation."

And, although, at present, pictures to the amount of only £1500 are to be distributed, "it is confidently anticipated (according to the prospectus) that within the course of the ensuing year, *not less than from ten to twenty thousand pounds* will be brought into the market by this Society for the purchase and distribution of the works of eminent British and foreign artists."

Among other incitements to entrap the "freshborn," an advertisement appeared a few days since, that the ship Leone, Captain Napoli, had arrived from Italy in the St. Katharine Docks, and was laden with Raffaelles, Titians, and Murillos, the said captain inviting the public to inspect his cargo on board at 10 a.m. and 4 p.m. Another trick was an advertisement of a custom-house agent, offering pictures which had been left on his hands for non-payment of duty. They must be precious gems indeed, which the owner did not think worth while paying for at a shilling per square foot.

All these unusual and irregular efforts to get rid of "the stock in hand" are highly gratifying comments upon our efforts to suppress a nefarious traffic. It grew up with an extending love of Art among us, and threatened a baneful and blighting influence; but it is now happily arrested in its course of mischief; and the fast-decaying symptoms thereof are evidenced by the more daring degree of falsehood employed to perpetuate the nuisance.

The "season" of picture auctions has now passed: it has been singularly barren of interest and importance: the trade of the auctioneers is failing; they have learned by experience that falsehoods from the rostrum will no longer mislead: the consequence has been, that those among them who pretend to some respectability now generally withhold the "puff preliminary" as a useless waste of breath.

OBITUARY.

CHRETRIN REINHART.

WE have to lament the decease at Rome of the celebrated German painter, CHRETRIN REINHART, distinguished through a long course of years not only as an artist, but as a man, and the representative of German Art in a foreign country. During his long residence in Rome he has ever acted as a father to, and adviser of, the junior artists. Each year of the last sixty has he signalised by a convocation of his fellow-countrymen resident there, with a view of promoting the interests of the Fine Arts, and no great work has appeared during this long period of which he has not suggested the idea or encouraged the execution. He was a native of Hof, a small city in Upper Franconia (Bavaria). Emigrating at a time when a universal night overspread the prospects of Art in his own country, he became in Rome the founder of an era in German Art, afterwards so gloriously distinguished by those great men who, having first, in the "Eternal City," formed an association among themselves, subsequently dispersed throughout Germany and gave rise to the German Schools of Art. It is true Reinhart has been surpassed by many junior artists, but these all agree in the opinion that they are greatly indebted to his advice and suggestions. In the last stage of his mortal career, when destitute of the common necessaries of life, he was supported by Louis, King of Bavaria, for whom he executed his last work, representing the discovery of the Corinthian capital in a picturesque and beautiful landscape. Reinhart possessed a commanding figure and engaging manners, and was universally beloved and respected wherever known. He published, with the assistance of Dies and Mechau, several books of engravings in aquatinta. Elegance and simplicity are the distinctive characteristics of his productions, in which one must not expect to find either elaborate detail or powerful composition. His designs are rather conventional than actual transcripts of Nature.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

SCOTLAND.

ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.—An account of the annual general meeting of this Society, held during the past month at Edinburgh, has reached us. The chair was filled by Sir John M'Neill, G.C.B., who, in opening the business of the day, alluded in congratulatory terms to the satisfactory nature of the Report which the Committee had to make on the state of the Association, and also to the recent Act of Parliament, which gave a legislative sanction to this and other similar societies. The Report was then read by Mr. J. A. Bell, the esteemed and indefatigable secretary, to whose untiring exertions the Association is so deeply indebted. After adverting to the Royal Charter of Incorporation, and the beneficial effects likely to accrue therefrom, the Report goes on to state that the Committee, having offered a premium of one hundred pounds for the best series of 'Six Designs in Outline, illustrative of Events in the History of Scotland,' twelve different sets were submitted in competition, of which that by Mr. H. C. Selous, entitled, 'Seven Events in the Life of Robert Bruce,' was selected. The designs forwarded by J. E. Millais were also considered so meritorious that the sum of sixty pounds was awarded him. The amount of subscriptions for the current year exceeds £4600—a large sum, considering the depressed state of Scotland for some time past; and even this would have been augmented if accidental circumstances had not prevented the arrival of funds from the East and West Indies, and some parts of the Continent. The total number of prizes selected by the Committee for distribution was fifty-six, the principal being—'Gipsies—a Scene on the Borders of the New Forest, Hampshire,' by William Simson, R.S.A., £130; 'Castle and Fairy Tales of Colzean, Carrick Shore,' by D. O. Hill, R.S.A., £120; 'Cochem, on the Moselle,' by J. A. Houston, R.S.A., £80; 'Summer,' by Daniel Macnee, R.S.A., £70; 'Minna and Brenda,' by James Eckford Lauder, R.S.A., £60; 'Loch-na-Kat, near the Summit of Ben Lawers, Perthshire,' by Arthur Perigal, jun., A., £60; 'Frosty Morning,' by Charles Lees, R.S.A., £55; 'Sabbath Morning,' by Mungo Burton, A., £55; 'Pious Conversation,' by R. T. Ross, £50; 'Crossing the Stream,' by John Wilson, jun., £50; 'Highland Peat-Moss, Lochaber,' by Horatio Macculloch, R.S.A., £45. The engraving, to which each subscriber of the current year will be entitled, is 'Kilburn Castle, in Argyleshire,' engraved by W. Miller, from a drawing by J. M. W. Turner, R.A. This print, which is on a large and effective scale, is already far advanced, and will no doubt, when completed, prove in every way worthy of the high reputation of this admirable landscape-engraver. While we congratulate this Society on the well-merited success attending its laudable exertions, we feel bound to enter our protest against the exclusive system adopted by the Committee in the selection of the prizes, which, as stated above, amount to fifty-six. Of this number twenty-five, or nearly one-half, will be distributed to subscribers residing out of Scotland—namely, fourteen to England, four to Ireland, and seven to New South Wales and British America. It is, therefore, only fair to presume that nearly one-half of the supporters of this Association feel no especial interest in the welfare of the Arts in Scotland. Now, of known English artists whose works have been chosen, we find only two by Stark, and two by T. F. Marshall. J. Wilson, jun., has four pictures chosen, but we believe him to be a native of Scotland: the remainder are undoubtedly by Scottish artists. We freely admit that this Society, as its name implies, was instituted for the "Promotion of the Fine Arts in Scotland," but it by by no means follows as a natural consequence that this object can be effected only by the encouragement of native artists. The best and surest way of attaining the desired end is to obtain what is excellent wherever it may be found. Let the preference by all means be given to the artists of Scotland, if their claims to superiority be paramount, which can scarcely be admitted; but, if not, let others enjoy, either wholly or in part, the honours to which they are justly entitled. One great disadvantage must arise from any attempt to establish a system of exclusiveness—that English artists and English subscribers will feel unwilling to tender their support where the merits of the former are unrecognised, and the guineas of the latter may, perchance, only go to encourage positive mediocrity. We offer these remarks not with a view of disparaging the exertions of this Association, which has unquestionably achieved a large amount of good, but with the hope and expectation that far more may be done by what we would term a "freer trade in Art."

GLASGOW AND WEST OF SCOTLAND ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS.—It has been arranged that the name of this Association should henceforth be "The Glasgow Art-Union," and that the system of money prizes should be adopted. The prize picture of last year—'Prince Charles Edward'—had been engraved, and was in course of distribution to each member. The rules and regulations, drawn up from those of the London Art-Union, have been prepared, as also the draught of a petition to the Privy Council applying for license.

IRELAND.

SOCIETY OF IRISH ARTISTS.—It is the intention of this Society, in accordance with the expressed wish of many of the members, to hold its annual exhibition for the future during the winter months. This determination has been made in the hope of doing away with the feeling of rivalry and opposition hitherto unfortunately

existing between the two leading Societies of Painters in Dublin; and it must be hailed with satisfaction by all persons in that city and elsewhere, who are interested in the progress of Art; as it is fully expected that the members of each Society may occasionally contribute to the objects of the other, when the exhibition of each will be open to the public at different periods of the year. The Exhibition of Irish Artists will be almost exclusively confined to water-colour paintings, and is open to artists wherever resident.

There has been in Dublin an exhibition of Irish manufactures which, according to the newspapers, gave very general satisfaction, and encourages strong hopes of future excellence. Various medals were awarded, and presented by the Lord Lieutenant. "The grantees are very numerous, and their wares exhibit proofs of intelligence, industry, and mechanical skill, of a high order." At present, the Industrial Arts in Ireland are lamentably behind hand, but there is no reason why they should continue to be so; under liberal and enlightened patronage, there is no branch of manufacture that might not flourish, bearing in mind the high talent and peculiarly inventive faculty of the people of that country. Ireland, indeed, wants nothing but tranquillity to induce prosperity; let the miserable and ruinous system of "agitation" be put an end to, and its on-progress would be marvellous in a few years. So long as the evil is perpetuated, improvement to any extent is out of the question.

MANCHESTER ROYAL INSTITUTION.—The Annual Exhibition of the Works of modern Artists at this important Institution was opened to the public on the first week in July. Although we have not yet had the opportunity of visiting it in person, we learn through the medium of a friendly correspondent that, as compared with the last year, the collection is much of the same character. The Council, it appears, from a notice appended to the catalogue, have again found themselves compelled to reject the works of several contributors, owing to the want of room. The pictures disposed of up to the 20th of July were, we learn, as follows:—No. 207, 'Phædria,' F. R. Pickersgill; 621, 'May,' J. Absolon; 640, 'June,' J. Absolon; 20, 'Orphans,' J. P. Drew; 84, 'In the Meadows,' A. Gilbert; 258, 'Canal Scene,' J. Tennant; 150, 'Water Mill—Winter,' J. Wilson, jun.; 11, 'Harvest Moon,' H. Shirley; 379, 'Sunset on the Coast,' H. Shirley; 603. 'Dressing the Bonnet,' J. H. Mole; 664, J. H. Mole; 97, 'Fruit,' Miss M. Mutrie; 160, Girl with Cattle,' W. Shayer; 639, 'Welsh Scenery,' J. Calvert; 72, 'Flowers,' J. Smith; 730, 'Undine' (sculpture), S. J. B. Haydon; 722, 'Lisbon Girl,' W. Barclay; 383, Monsall Dale,' T. Baker; 661, 'Dunstanborough Castle,' T. M. Richardson, jun.; 310, 'Kilmeney,' J. Drummond; 338, 'Tired Companion,' W. Shayer; 686, 'Town and Country,' E. Hull; 463, 'Dealing Cards,' T. Lang; 548, 'The Truants,' J. Surtees; 234, 'Straw Yard,' J. Dearman; 699, 'Asham Mill,' S. Bough; 151, 'Fruit,' &c., A. F. Mutrie.

MANCHESTER SCHOOL OF DESIGN.—The situation of Head-master, vacant by the resignation of Mr. Johnson, has been given to Mr. D. Davies Cooper, son of Mr. A. Cooper, R.A. Mr. Cooper is a reasonably good artist, but one who, we presume, does not pretend to know anything about Art decorative and ornamental, or to be in the slightest degree conversant with manufactures. This appointment is, therefore, a mystery we cannot fathom; nor are we aware whether it was in the least influenced by the authorities at Somerset House.

TOPICS OF THE MONTH.

THE STATUE OF THE DUKE is to remain upon the arch: his Grace so wills it: and the Queen and the people submit: the Government acquiesce; and the House of Commons is silent; nay, some of the journals (the leading journal in particular) have ceased their outcry—chiefly because of the cost of the removal and the preparation of another site. It is our duty, before we take leave of a most humiliating subject, to enter our protest against the Duke's reasoning, that to displace the effigy would infer royal censure on himself: we believe this is the only instance during his life, in which he has said what he does not think—of his deviation from the straight path of truth. If the Queen had ordered the removal of the ugly mass of metal, she would have done so only because her own good taste, the opinion of all critics, and the universal voice of the public—as far as it was possible to ascertain it—revolted against so atrocious a libel on British civilization; and the Duke well knows that not only was her Majesty innocent of any thought to his prejudice, but that the people—so far from desiring to annoy him—would eagerly seize any occasion to offer him homage. The Duke of Rutland, Sir Frederick Trench, and the rest of the "Committee," have succeeded—as most persons believed they would—in perpetrating a national disgrace; how, as men of honour, they can defend the quibbles by which they have forfeited solemn pledges, we are at a loss to guess; they have degraded us in our self-esteem; they have made us the laughing-stock of Europe; and, above all, they have given us an emphatic warning against all future "jobs," under the title of "Testimonials." The statue, then, must remain where it is until the death of the Duke—may it be long postponed—but it is utterly impossible that the next generation will tolerate so utter a libel on British taste: we are advancing—and such men as Mr. Wakley, Mr. Hume, and Lord Brougham, cannot force us to retrograde. Posterity will have to rejoice over at least one proof that they have become wiser than their predecessors.

THE NATIONAL GALLERY.—We understand that an alteration, of much importance, is about to be made in the structure of the National Gallery. A new apartment, of larger dimensions than any of the existing rooms, is to be added—over part of the present hall, but considerably behind the dome. Moreover, with the alteration will be associated a great improvement in the size and light of the sculpture gallery of the Royal Academy. It is, we believe, arranged to commence the work within the present year—perhaps immediately.

THE ROYAL COMMISSION.—The Lords of the Treasury have, it is understood, authorized the purchase, for the Nation, of the four pictures recommended by the Commissioners on the Fine Arts:—1. 'The Burial of Harold,' Pickersgill, £400; 2. 'Alfred,' &c., Watts, £200; 3. 'Richard Pardoning Gourdon,' Cross, £500; 4. 'The Battle off St. Vincent,' Knell, £200—total £1300. It was Mr. Watts's wish to have *presented* his picture, but, when invited to name a price, he fixed the moderate sum above given. The sanction of the Treasnry was probably delayed only on account of the pressure of business at the close of the session. On the 24th of July the receipts at Westminster Hall amounted, it is said, almost exactly to the sum required for the purchase of these pictures. It remains to be ascertained whether the receipts of the Saturdays (when a charge for admission will be made), and the profit on the sale of catalogues, will cover the expenses incident to the Exhibition. Of this there is some doubt, as London will be more empty than usual during the month of August. The Commissioners would, no doubt, have recommended the purchase of Mr. Armitage's picture, but, her Majesty having been pleased to purchase that work, they were enabled to apply the sum at their disposal to the acquisition of other works.*

A PETITION, SIGNED BY "CERTAIN ARTISTS," has been presented to the House of Lords by Lord Brougham—a nobleman who avows entire ignorance of Art, and all that appertains to it. Who the "certain artists" are we may readily guess—men notoriously incompetent, who think every meritorious work a censure on their own incapacity; men who brawl wherever they obtain admission; and one of whom did it in Westminster Hall, last year, so successfully as to obtain a hundred pounds for a miserable failure. We trust he and his "compeers" will not again find a similar plan similarly successful. The noble and learned Lord, in presenting the petition, said, "They (the 'certain artists') complained of the manner in which the prizes had been awarded, after only three days' examination of a vast number of pictures which required a careful examination and a sifting inquiry into their respective merits; and they further urged that, prior to an adjudication, the pictures ought to have been exhibited to the gaze and criticism of the public. The petitioners suggested that the artists of France, Germany, and Italy should have been called in as assessors before the Commissioners had adjudicated, and they prayed that such a course should be taken before anybody—Mr. A, Mr. B, or Mr. C—should be employed finally to decorate the walls of the New Palace." This is too absurd for comment—and was utterly unworthy of a reply.

THE ROYAL ACADEMY.—The exhibition closed on Saturday, the 24th July; it has been, we understand, even more than usually productive: the amount received for admissions having largely increased over the average of preceding years; while nearly all the really good pictures have been disposed of; we question if a dozen works of acknowledged merit could be collected out of the "leavings." There is, consequently, no lack of patronage for British Art—a fact which becomes of much importance when it is recollected that the past "season" has been by no means auspicious for commerce.

THE SOCIETY OF BRITISH ARTISTS have issued a statement to the effect that they desire to establish schools for education in Art—schools "not only judiciously adapted to the wants of the student acquiring the rudiments and principles of Art, but also conveniently regulated for the use of the artist occupying an advanced position in his profession, whether as a painter, sculptor, or engraver." These schools are to comprise a school of anatomy, an antique school, a life school, and a school of painting—together with a library, and lectures upon all subjects connected with the Arts. For this purpose adequate funds are necessary: and although perhaps, at present, the principal advantages possessed by the Society are "a range of galleries second to none in the metropolis as regards extent and light," others are, no doubt, at their command, if the means of obtaining them be but placed at their disposal. There can be no question that if this project be practically carried out—in a fair, generous spirit—much good may result from it; but it cannot be concealed that the Society have to secure a character for liberality, and even justice, before they can be entirely trusted; or rather, what is more difficult, they have to encounter a prejudice not altogether groundless. A prudent course for two or three years might do much to augment their power for usefulness.

THE CHEVALIER TOSCHI.—This accomplished engraver, whose fame is European, and whose works are eagerly sought for in England, is now in London: he has visited this country in order personally to direct the issue of his work, in course of publication by Messrs. Dominic Colnaghi and Co. These gentlemen during the past month made for him two "Evenings"—to which they invited the principal British artists and men of letters, above 200 of whom assembled on each occasion; and, if he were made acquainted (as no doubt he was) with the professional and intellectual rank of the visitors collected to pay him homage, he must have been greatly gratified at the compliment thus accorded him. Mr. Dominic Colnaghi is universally esteemed and respected—no man of any profession is more so; his personal influence may have contributed to gather about him so many gentlemen of "mark;" but it is pleasant to know that a strong desire was manifested by our English artists to welcome a distinguished foreigner; such events are valuable aids to the cause of Art; more delightful evenings have been rarely passed in any society; the Chevalier will return to Parma with at least an agreeable impression of our social qualities, and he will have left with us a pleasant memory. Signor Toschi has somewhat passed middle age; but he seems remarkably hale and "hearty"—a portly person, with a round good-humoured countenance; more English than Italian; evidence of genius being found in the observant character of the eye, and the firm, yet generous, formation of the mouth.

THE FREE EXHIBITION.—The Society who have established a free Exhibition are, we understand, rapidly augmenting their number, which now reaches nearly 100. They have subscribed already about £800, for the purpose of building a suitable Exhibition-room; and it is, we believe, their intention to devote such room to the purposes of the manufacturer, by exhibiting during part of the year examples of Industrial Art. This will be an important move—out of which very beneficial results may arise: for it is, undoubtedly, to be deplored that hitherto British manufacturers have had no opportunities of showing their improved productions. Among the additions to the Society are some "names of note," three of the recent accessions being three of the prize-gainers at Westminster Hall—Messrs. Armitage, Lucy, and Lauder. Although such an Institution must at all times have to contend with serious difficulties, there can be no question of its ultimate success if artists of great ability become its members; "a free Exhibition" would be a boon of magnitude to the community; in the end it might have the effect of inducing all exhibitions to be free; the consequence would be immensely beneficial to all classes of the country—from the very highest to the very lowest—if Art be a great moral teacher. If our fears for this experiment be stronger than

* In our review of the Exhibition, occur one or two inaccuracies as to the prices paid for the pictures purchased. The above statement will be found correct.

our hopes, we are none the less anxious to see it prosper.

NATIONAL GALLERY.—A return has been printed, by order of the House of Commons, of the pictures purchased for the National Gallery since the 6th of August, 1846, with the prices paid for them. From this it appears that the 'Philip IV. of Spain hunting the Wild Boar,' painted by Velasquez, was bought out of Lord Cowley's collection for £2200. Annibal Caracci's 'Temptation of St. Anthony' was purchased from the Earl of Dartmouth's gallery for £787. 10s. For 'The Vision of the Knight,' by Raffaelle, the sum of £1050 was given to the Rev. Thomas Egerton, heir to Lady Sykes. The same paper states that the number of visitors to the National Gallery during the year 1846 was 608,140.

MR. GIBSON'S STATUE OF THE QUEEN was, at the close of June, added to the Exhibition of the Royal Academy. It is an exquisitely beautiful work: composed in the purest taste, and executed with the highest degree of refinement. The figure appears somewhat thin—a defect apparent when the features are examined in profile; the likeness is sufficiently close, and exceedingly agreeable. The work is undoubtedly one of high genius; a veritable portrait, yet an eloquent and impressive passage of poetry, in which the actual of life is happily blended with the grace and force of the antique. The sculptor has dared a novelty. colour and gold are introduced upon the marble; in this revival of old custom the artist has proceeded cautiously: it adds little, if at all, to the effect; but it does not in anywise offend the eye: pure taste has been in no degree departed from.*

THE STATUE OF PRINCE ALBERT, by Mr. LOUGH, has been placed in the Royal Exchange. Although a work of some merit, it is by no means worthy of our school of sculpture.

HERBERT'S TRIAL OF THE BISHOPS.—We extract the following from the columns of "The Daily News":—

"One of the most exquisite attempts of which we have heard to introduce sectarian animosity into political struggles has been made by the well-known Mr. M'Neile, of Liverpool. It seems that this zealous enemy of the Beast of the Revelation has been seized, *à propos des bottes*, with a sudden love of the Fine Arts, combined with a desire, and no doubt a sincere desire, to assist the Irish relief fund. Accordingly he has taken occasion to deliver, for the benefit of the Irish Association, a lecture on a picture—and on what picture? Not on Raffaelle's cartoon of 'The Feeding of the Five Thousand,' nor yet on his 'Miraculous Draught of Fishes,' nor on any of the representations of Borromeo at Milan, nor on the allegorical illustrations of Charity which are to be found in every collection. By a curious coincidence, Mr. M'Neile's æsthetical judgment selected an historical picture of 'THE TRIAL OF THE SEVEN BISHOPS.' The seven Protestant martyrs were used to open the hearts of his hearers to the distresses of the Irish Papists; and no doubt, as he warmed with admiration of the design, and in critical appreciation of the colouring, he was also unintentionally drawn on to expatiate on the original of the painted scene, on the encroachments of James II., on the resistance of the Church and of Oxford, on the overthrow of the bigoted King, and the final triumph of Protestantism."

Mr. Herbert painted the picture in question after he became a Roman Catholic—painted it for the express purpose of its circulation by means of the engraver, and was fully aware of the design and object of the publisher—to present an impressive record of the consummation of the Reformation, and exhibit the triumph of the one faith over the other—the triumph of that faith which he now professes over that which he did formerly profess. So much is necessary to show that the Rev. Lecturer and the publisher have not "stolen a march" upon the artist; it is, however, to be lamented that so effective a weapon has been furnished by Art to lessen Christian charity. The "use" of this picture has been, indeed, most singular, and, to say the least, "unprecedented." A Dr. B——, —a dignitary of the church in Manchester—after morning service actually stopped his congregation to inform them of a lecture on this picture, and that tickets might be had from his clerk. No doubt the Dissenters will take the hint, and make similar use of Mr. Herbert's labours in their behalf—for the "overthrow of Popery"—by exhibiting and lecturing upon his picture of 'The Independents asserting Liberty of Conscience in the Westminster Assembly of Divines,' painted by Mr. Herbert also as a commission from a publisher for the purpose of engraving.

PORTRAIT OF SIR CHARLES NAPIER.—A full-length portrait of this distinguished naval officer, who is represented leading on a body of marines to an attack at the siege of Acre, has been recently on view at Mr. Meeson's, the Hanover Galleries. The picture is painted by Mr. T. M. Joy, and he has succeeded in transferring to the canvas a faithful copy of the gallant original, whose attitude and features are marked with that daring boldness we should expect them to assume when engaged as here depicted. The ultimate destination of the work is, we understand, to be Greenwich Hospital; but, before being placed there, it will be consigned to the hands of an engraver.

ANCIENT FRESCOES AT ETON COLLEGE CHAPEL.—The workmen now engaged in the repairs of the chapel attached to Eton College have discovered a number of ancient fresco paintings, hitherto concealed behind the oaken panelling on the walls. They are supposed to have been executed by Florentine artists, between 1440 and 1480, and are in a tolerable state of preservation. It is understood to be the intention of the authorities to preserve such of these relics as will not interfere with the alterations in progress.

MONUMENT TO THE LATE MR. A. R. FREEBAIRN.—Several of the friends and admirers of this excellent man and admirable engraver, being desirous of erecting a tomb over his remains, which lie in the cemetery at Highgate; we gladly lend our columns to further so laudable an object. Mr. Freebairn, whose principal fame rests on the magnificent series of engravings executed after Flaxman's 'Shield of Achilles'—a work the sale of which has been by no means commensurate with its beauty and importance—died about a year back, and in circumstances by no means flourishing, owing in a great measure to the large outlay incurred in publishing the volume referred to. Under this consideration, we are persuaded many will embrace the opportunity of adding their subscriptions to those of his brother-artists, who are unwilling that the grave of so worthy a man should be unhonoured and unknown. Mr. C. H. Smith, the sculptor, has generously undertaken to execute the proposed work at the bare cost of the material and labour. Mr. Walker, of 64, Margaret-street, and Mr. Cafe, of 80, Newman-street, will gladly receive subscriptions, which should be forwarded early—the laws of the cemetery requiring that all monuments must be erected within one year after the interment.

THE CAXTON MONUMENT.—We perceive that our suggestion to honour the memory of the first English Printer, by erecting almshouses for the decayed members of his "trade," has been adopted generally by the Public Press; and we trust the issue may be satisfactory; we cannot say if the "general committee" are at all at work, or if the "select committee" are carrying on operations; but this we know, that a very large number of persons—like ourselves—wait to see what the monument is to be, before tendering subscriptions. With so many warnings before our eyes, it behoves us to be cautious: if the plans are worthy of the age and country, money will not be wanted to complete them; if, on the other hand, the testimonial is to be a deformity, the less the amount contributed the better.

MADEMOISELLE JENNY LIND.—We have just seen a statuette of this accomplished *artiste*, represented in one of her favourite characters, "the Daughter of the Regiment." It is carefully and delicately modelled by M. Jeannest, to whom the lady gave frequent sittings. The sculptor has caught one of the expressions—one of many—upon which the effect of her acting so mainly depends: for her genius as an actress equals her wonderful skill in music—and it is not too much to say that in both she has no parallel in our age.

THE NEW CROWN PIECE.—Mr. W. Wyon's exquisitely beautiful medal (for so the new coin may be termed) is now in general circulation: the portrait of the Queen is, beyond question, one of the most admirable works of Art that has ever been produced in this country. We perceive that Mr. John Britton (who, we rejoice to say, has health to continue his valuable labours in the service of Art) has written to the "Builder," to complain that the inscription is in the old abbreviated *Latin*. He asks—and rightly—"Have we a language of our own? Is it copious, precise, expressive? or, are we ashamed of it? Is not an *English* coin, as well as an English act of Parliament, intended to be used by, and made for, the English people? Or is the Latin language the vernacular idiom of the country? If not, why employ it in the laws and on coins of the realm, which ought to be known to, and duly valued and understood by, every person, whether rich or poor, learned or illiterate?"

THE BRITISH ARCHÆOLOGICAL ASSOCIATION have had a very agreeable and successful meeting at Warwick. Much has been seen, and much done. Lord Brooke presided at the opening meeting, and has been assisted by Sir Charles Douglas, M.P., Sir Samuel Meyrick, Sir William Betham, Sir Henry Dillon, Mr. Pettigrew, Mr. Fairholt, and many others.

IMITATION OF CAMEOS.—Some very novel and beautiful works have been recently produced by Miss Mary Ann Nichols (a miniature-painter, of 21, Upper Park-street, Islington), to which we desire to direct the attention of our readers. They consist of drawings on ivory (small in size, inasmuch as they are designed for brooches and bracelet clasps), painted to imitate cameos. The original subjects are for the most part busts, sculptures in relief, and so forth; which, thus copied, become exceedingly effective; but Miss Nichols copies also painted portraits, in the same style. It is difficult so to describe them as to convey an idea of their merit; but we class the manner of the work among the most ingenious inventions of the day, inasmuch as it is true Art ministering to a want almost universal—far preferable to an inferior cameo, yet produced at a cost quite as low as the worst specimens of cutting.

MR. PATRIC PARK has recently executed a bust, in plaster, which he means to produce in marble, of Sir Harry Smith, the hero of Aliwal: it is a fine and spirited work, conveying a forcible idea of the intelligence and energy of the original.

PANORAMA OF THE HIMALAYA MOUNTAINS.—If evidence were still wanting to prove Mr. Burford's claim to artistic excellence, his present work abundantly supplies it. There is here no adventitious aid called in to produce or heighten pictorial effect,—nothing to attract the eye of the spectator from the magnificent and imposing scene which lies stretched out before him; the artist has relied solely on his powers to depict Nature as she is seen in her most colossal proportions and grandest features; and the result is a picture of high merit. The view of the Himalaya Mountains is taken from a height commanding some of the most important points of the entire chain towards the north, wherein are situated the British stations of Soobathoo, Simla, and Kussowlee, backed by the successive ranges of lofty hills through which are the passes leading into Chinese Tartary. In the opposite direction lies the beautiful valley of Pinjore, bounded by the Punjab and the countries lying towards Bengal; intersected by the Sutlej, the Indus, and the Ganges, with their tributary streams, shining like silver threads amid the vast and fertile plains. The hot and lurid glare hovering over this part of the scene is happily contrasted with the clear atmosphere and healthy appearance of the hill country. We do not recollect any of Mr. Burford's productions which have better pleased us than this, embracing as it does, on the one side, a scene glowing under the splendour of an Asiatic sky, and on the other, "mountains terribly sublime."

THE FINE ARTS JOURNAL.—The publication of this work has ceased—with the thirty-fourth weekly number. It followed, and, we believe, with the same proprietorship, a monthly work entitled "The Connoisseur," which, if we recollect rightly, lived for about twelve months. We have no desire to speak evil of the dead; but, in recording the fact of the decease of "The Fine Arts Journal," we are bound to say that it advanced no grounds whatever for that public approval without which no publication can flourish. If its conductors had proceeded upon fair principles, we should have welcomed them cordially as fellow-labourers in a broad field: their Journal would have received from us such support as we could render it; but from the commencement to the close, their system was that which could have obtained neither private sanction, nor public en-

* We extract the following passage from "The Roman Advertiser:"—"The application of colour is so delicate, the tone so subdued, that no effect of glaring contrast is produced, and the pale purity of the marble does not, as a whole, suffer from the partial tinting. Nothing more is coloured than the rim of the tiara and the dolphins that ornament its circlet, in yellow; the wave-formed embroidery of the robe, and the rose, shamrock, and thistle, at the corners, in red and blue; the acorns pendent from the extremities, where the Greeks wore weights of gold, in yellow."

couragement. Its failure is, consequently, cause neither for surprise nor regret.

ARCHITECTS' BENEVOLENT FUND.—The "Builder" states that a body of thirty-four architects have memorialized the Council of the Institute, requesting the aid of that body in the establishment of an Architects' Benevolent Fund to alleviate the wants of the less fortunate members of the profession.

DRAWINGS IN CHARCOAL.—We have been much gratified with a sight of some very clever drawings executed by MR. RAWSON WALKER, of Torquay, by a method as novel as it is effective. The material he uses is simply charcoal, upon a paper prepared in a peculiar manner by himself. The effect of these drawings, which are worked with wonderful breadth and power, resembles that of mezzotinto engravings, with more of sharpness and transparency of colour than the latter possess. But, perhaps, the great advantage of this style over others, is in the facility and rapidity with which the sketches are made: an hour or so being sufficient to complete a well-finished landscape. It must, therefore, prove of infinite service to all who practise sketching from Nature; to which purpose it seems best adapted.

THE ART-UNION OF LONDON.—The Committee are proceeding with their illustrations, by drawings and engravings on wood of "L'Allegro" and "Il Penseroso." Some hesitation occurred in consequence of finding that the same subject was in progress by "The Etching Club;" but it has not been thought desirable to make a new selection. We trust this volume will supply proof of the capabilities of British Art in a manner which our leading artists have not hitherto achieved. We confess, however, we shall be prepared for disappointment rather than success.

GOLD PENS.—Among the many modern improvements of great value may be noticed that of the gold pen—which is more than likely to remove altogether steel pens out of use, and even to become a general substitute for the "grey-goose quill." The latter is troublesome and uncertain; the former is apt to corrode, always hard and "unyielding," and a dire foe to rapidity of movement. We write at this moment with a gold pen manufactured by Messrs. Mordan and Hyde: it has completely overcome our prejudice against the use of metal for manuscript; we can, in fact, find no fault with it; it runs rapidly over the paper, and is as much the "slave of our will" as the good old friend that, until now, we never thought of deserting.

AN ENGRAVING BY HEIDELOFF has just appeared, representing the high altar of the church at Blaubeuren; it is, therefore, not surprising that it should be effectively executed. The altar-piece, though of that extremely flamboyant character which English architects so much condemn, is light and beautiful, and the figures which form part of the decoration are more artistic than usual. In the upper part of the work, surmounted by an elaborate canopy, is a figure of our Saviour between St. Mary and St. John. Lower still are folding panels upon which are depicted 'The Annunciation,' and 'The Wise Men's Offering,' at the side is a large statue of the Blessed Virgin, standing on the moon, and accompanied by other saints. At the base is a long frieze in which are sculptures from the waist upwards of the twelve Apostles with Christ in the centre. Upon the whole, this engraving is a lucid representation of an elegant work of early Art, and must be a valuable reference to those who are studying the medieval style of ecclesiastical enrichment as it was practised in Germany.

ITALIAN SCULPTURE.—There has been recently exhibited at Messrs. Colnaghi and Co.'s, in Pall-mall East, an assemblage of sculptures, the work of an Italian sculptor, Monti, of Milan. The principal of these is a monument in memory of Lady de Mauley, which has been executed in Italy, and is now brought here in order to be sent to its ultimate destination. The lady is presented life-size, recumbent as in death. The features are most carefully and beautifully executed, and, for the sake of gathering shadow and giving effect, the artist has had recourse to the license of overshooting the upper lid of the eye to preserve this effect, which is rather that of life than of death. The permanent position of the monument must be carefully studied. Two other figures complete the composition: one is 'The Angel of Prayer,' at the foot of the principal figure; the other is 'Resignation,' at the head: both are representations of deep sentiment. Another remarkable work is the head of a Vestal veiled. The face has first been modelled entire, and a thin veil cast over it so as perfectly to show each feature. This effect is very successful; and is much assisted by the transparent quality of the marble. With the exception of the monument, the works are small, but remarkable for poetical feeling and nicety of execution. Among the subjects are—'Innocence,' two children; 'Christianity,' a veiled figure, embracing the Cross; 'The Virgin;' 'Margaret,' from "Faust;" bas-relief of the 'Graces,' &c. In the style of these works we find nothing of the school of Canova, but here and there an approach to the modern German school. [This notice should have appeared last month: the works have been since removed.]

NIAGARA.—We have had an opportunity of seeing at 433, Strand, a series of panoramic views of the Falls of Niagara, which were taken by the Daguerreotype in September of last year. These views are the first that have been obtained of the falls by the Daguerreotype, and present undoubtedly as faithful a picture of the whole, from shore to shore, as can well be conceived. From one point of view, Goat Island, we see the American Fall, which is about 900 feet in breadth, and on the right the Canada Fall, which is about twice the extent of the American Fall, including the deep hollow called the Horseshoe. This view comprehends every remarkable spot and object in the wide panorama. Another interesting view is presented from the Canada side, looking down into the abyss of waters, and also up the Rapids. There are other views of the Falls from other points all equally successful; they have been daguerreotyped by Professor Highschool, late of Philadelphia.

ART-UNION OF LONDON.

PICTURES selected by prize-holders since the list published in our last number:—

£	s.	
200	0—	'Wisdom,' W.H.E., J. E. Lauder.
150	0—	'Bassanio commenting on the Caskets,' R.A., J. C. Hook.
80	0—	'May-day Morning a Century ago,' R.A., T. F. Marshall.
70	0—	'Dinant, on the Meuse,' R.I., C. Deane.
63	0—	'Elijah in the Wilderness,' W.H.E., F. Ifold.
60	0—	'Mountain Storm at Spezzia,' R.A., G. E. Hering.
50	0—	'Preparing for War,' R.A., R. Farrier.
50	0—	'Drumadoun,' S.W.C., W. A. Nesfield.
40	0—	'A Peep in the Forest,' S.B.A., C. Branwhite.
35	0—	'Harwich, from the Orwell,' R.A., W. A. Knell.
30	0—	'From Thomson's "Summer,"' R.A., J. Noble.
30	0—	'Highland Gillies, &c.,' R.A., R. R. M'Ian.
25	0—	'Duncan Gray,' R.A., G. Wells.
25	0—	'And when she came into the Kirk, &c.,' N.W.C.S., Miss Egerton.
25	0—	'Playful Interruption,' R.A., T. F. Marshall.
25	0—	'Sappho to Phaon,' R.A., R. Jeffrey.
80	0—	'Snowdon,' R.A., F. H. Henshaw.
35	0—	'Brig of War and Troop-ship drying Sails,' N.W.C.S., F. T. Robins.
40	0—	'A Circassian Slave,' S.B.A., E. Latilla.
20	0—	'Coast of Kent,' S.B.A., A. Clint.
20	0—	'The Fair Gipsy,' S.B.A., G. Stevens.
20	0—	'Westonhanger,' R.A., J. Peel.
20	0—	'Italian Landscape,' R.A., H. H. Horsley.
15	0—	'The Casement,' R.A., J. F. Hawkes.
15	15—	'Playing at Cat's Cradle,' R.A., W. R. Waters.
15	0—	'Snowdon, as seen over Pont y Gwryd,' N.W.C.S., T. Lindsay.
20	0—	'Rydal Waterfall,' R.A., G. L. Beetholme.
15	0—	'A Scene on the Rye, near Helmsley,' R.A., T. Radford.
20	0—	'Near Applegarth, Yorkshire,' S.B.A., J. W. Allen.
20	0—	'A Water Mill,' S.B.A., J. W. Allen.
20	0—	'Kaffirland,' S.B.A., W. D. Jervois.
20	0—	'Going out to the Chase,' R.A., H. Jutsum.
15	0—	'A Poacher's Dog,' R.A., J. Bateman.
25	0—	'Entrance to Mount St. Michael, Normandy,' S.B.A., J. Oliver.
10	0—	'Come to Water,' S.B.A., J. Wilson, jun.
10	0—	'Calder Abbey,' R.A., W. J. Blacklock.
10	0—	'The Harem Lily,' R.A., J. Poulton.
12	0—	'On the Coast, near Boulogne,' S.B.A., H. Lancaster.
15	0—	'The Cowherd,' S.B.A., J. Wilson, jun.
10	0—	'A Scene in Berkshire—Harvest,' S.B.A., G. Chester.
10	0—	'Homeward-bound Indiaman,' N.W.C.S., J. Callow.
10	0—	'A Village School,' R.A., A. Provis.
10	0—	'On The River Thames,' R.A., C. Sylvester.
10	10—	'Lyn-bochlwyd, North Wales,' N.W.C.S., W. N. Hardwick.

REVIEWS.

ANCIENT ART AND ITS REMAINS; OR, A MANUAL OF THE ARCHÆOLOGY OF ART. By C. O. MÜLLER. Translated from the German by JOHN LEITCH. Published by A. FULLARTON and Co., Newgate-street.

This is one of the many invaluable contributions to Art-literature for which we are indebted to the most patient of all students—the Germans. It is the most useful text-book of Art that has ever been compiled—the sole purpose of the author having been "to collect the sum and substance of the previous treatment of the science, and therefore that it should only communicate the most certain and evident observations on these questions which have not yet been examined in their higher connexion." Hence, as the author himself declares, much more may be done than this Manual attempts in the exposition of the internal principles to which artists were subjected in working out their conceptions. To those who are in search of facts and authorities, all speculative theorizing is utterly valueless: this is the axiom strictly observed throughout these pages, which are also intended to supply materials for that kind of illustration which the author upon this principle declines; and all who open the book must agree with the writer that it contains more matter than could be exhausted in a hundred lectures. In order clearly and definitely to show the method of arrangement, we extract a portion of a section,—"Statues of Honour:"—"The statues of athletes, by which Art was directed to life, began with the 58th Ol., according to the accounts extant, but became immediately very numerous, and occupied the principal artists. Although in general they were by no means regular portrait-statues, they were, however, designed to keep in memory the bodily energy and skill of the athletes; they often bore reference also, by posture and action, to the peculiar art of the combatant. In these anathemes the horse accompanied the human figure. (The following are the authorities.) Paus. vi., 18, 5, mentions, as the first athletes consecrated at Olympia, Praxidamas of Ægina, Ol. 58 (of cypress wood); Rhexibius of Opus, Ol. 61 (of fig-tree), &c. "Olympiæ omnium qui visissent statuas dicari mos erat. Eorum vero qui ter ibi superavissent ex membris ipsarum similitudine expressa quas *iconicas* vocant." (Plin. xxxiv., 9.) Glaucus, the Carystian, distinguished for his dexterity in the manœuvres of boxing, was represented preluding (σκιαμαχῶν) by Glaucias of Ægina. (Paus. vi., 10, 1.) Dïagoras and his family raised the right hand in prayer, and held the left ready for boxing and the pancration. (Schol. Pind., O. 7, in.; and comp. Nepos Chabrias I., (setting aside the anachronism). Xenoph. memor. iii. 10:—"Ὅτι μεν ἔφη, ὁ Κλείτων, ἀλλοίους ποιεῖ δρομεῖς τε καὶ πυλαιστὰς καὶ πύκτας καὶ παγκρατιαστάς, ὁρῶ τε καὶ οἶδα."

Such is a portion of the material under one head, which is briefly treated according to the authorities which are given. The principal divisions of the work are "History of Art in Antiquity," commencing with Greek Art down to the 50th Olympiad; second period to the 80th Olympiad, terminating with the fifth period, coming down to the middle ages. This is followed by an appendix, in which succeeds the Art of the Egyptians—that of the Syrian Races—of the Nations of the Arian Race—and of the Indians. Under "Systematic Treatment of Ancient Art:" first division, "Tectonics;" second, "Formative Art"—comprehending numerous subdivisions, as "Drawing on a Plane Surface," "Optical Technics," "Forms of Nature and Life," "Drapery," and, in short, extending to every subject in anywise connected with ancient Art. We regard, indeed, with astonishment the amount of patient labour which must have been exerted in the production of this admirable book. On the subject of "Costume" we find an infinity of valuable information, of which all our artists have need: for rarely do we see a historical composition accurate in costume; and this is the more desirable, as we at once trace the relations of costume down a long series of ages even to the present day. Artists have little time for lengthened and laborious research; but yet there are materials at hand to save inquirers from error. The draperies of the Greeks were divided into ἐνδύματα—those that were thrown over the body, and ἐπιβλήματα—those that were thrown

round the body; and the manner of wearing these draperies was only closely copied by the artists: they found in them at once all that they wanted. "The male chiton was a woollen shirt, originally without sleeves: only that of Ionia—which was also worn in Athens before the time of the Peloponnesian war—was of linen, long, and in many folds; it formed the transition to the Lydian draperies, which belonged to the Dionysian festal pomps. Different ranks had the chiton of different fashions, but it received its character principally from the method of girding. The himation was a large square garment, generally drawn round from the left arm, which held it fast across the back, and then over the right arm, or else through beneath it towards the left arm. The good breeding of the freeborn and the manifold characters of life were recognised, still more than in the girding of the chiton, by the mode of wearing the himation." This passage we extract to show that in the ancient draperies there is a significance not generally understood, since it is well known that in modern sculptural composition, even after Homer, draperies are disposed where, and in the manner that, they will best compose. The book contains, moreover, most valuable information on Egyptian and other costume necessary to Christian Art; and we cannot close it without complimenting the translator on the laborious care with which he has acquitted himself.

Architectural Maxims and Theorems. By Thomas Leverton Donaldson, M.I.B.A. Published by J. Weale, and Taylor and Walton.

This is a valuable idea, and, next to *viva-voce* instruction, the best manner of communicating information. That which is conveyed to us orally we remember more vividly than that which we read: hence, that which is proposed in the brief condensed form of axiom and proverb will certainly, as a general principle, be ever more immediately present to the memory in this substantial and tangible form, than if broken, distributed, and ultimately approached and arrived at through reasoning supported by evidences. The author presumes the utility of his really valuable little book from the fact that all the masters who have written on architecture treat the subject in a style that does not condescend to clear and definite rules couched in simple terms—the laws are not written in a manner so terse as to be at once apprehended; and the purpose of the author is to render paragraphs rather suggestive than complete in themselves; and, as a succession of abstruse and independent propositions might weary the attention, there is much variety of style and diversity of form of expression. The writers who have been rendered contributive to the work are Vitruvius, Alberti, Palladio, Milizia, Quatremere de Quincy, Blondel, Wotton, Woods, Eaton, Hodgkinson, and others; and the form of these propositions—shorter or longer according to circumstances—is, for example:—"43. The elevation is to a building what the countenance is to the mind, and either prepossesses in its favour or prejudices with dislike. 44. There are two principles of composition for elevations—the horizontal and the vertical; one of these must predominate. In the classic buildings of antiquity the former prevailed. The latter arose in the decline of Roman architecture, is triumphant in the edifices of medieval Art, and reigns throughout with the upshooting tendency in the buildings of the Eastern world—as in the minarets of the Mahomedan and the pagoda of the Chinese." To all students of architecture this little book will convey an invaluable fund of knowledge of the principles and history of the art of their profession.

An Introduction to English Antiquities. By J. Eccleston, B.A. London: Longman and Co.

A stout, handsomely-printed volume, abounding with woodcuts, to which we looked forward with much interest, and which we have laid down with a corresponding amount of disappointment. The idea is a good one; the volume is still among the *desiderata*; and we can only regret that the place is not filled by that before us. It is much to be lamented that when money is spent over illustrations, as is the case in the volume before us, and when so many subjects are still unengraved, that hackneyed representations, which have appeared in "Knight's Pictorial History of England," and have been used over and over again in other works by the same publisher, should be again served up, as if there were no other pictures than these to copy; the more particularly when they do not always depict subjects truthfully, and *are* made to do duty as representations of other things than the original artists designed them for. Thus, the engraving of 'The Horn of Ulphus' in York Minster is given in Knight's volumes, and in this one as a specimen of the Arts of the Anglo-Saxons; when it is matter of history that the antique ornaments were taken from it in the great civil wars of England, and the horn only remained, the decorations being the work of some silversmith of the time of Charles II. The copying, too, of such cuts as that on page 66 is bad, inasmuch as the artist—who originally did it for "The Pictorial History," fancying, as many artists do, that all that is old is bad in drawing—has represented every line as if drawn unsteadily, and they wriggle and twist in a most absurd manner; this has been, if anything, rendered worse in copying this copy for the work before us, and the result may be easily guessed as being anything but a fac-simile of the original drawing. We must also object to the continual quotation of authorities for these cuts, simply to "Harleian MS.," or "Cotton MS." Each of these libraries comprises many hundred volumes; and the volume should be specified from which they are copied. From the myriads of drawings in these volumes surely many new illustrations might have been selected, without having recourse to copying those already published. The same remark may apply to the quotations given as specimens of the literature of the various epochs, which are the same as those in "Knight's History"; and the fac-similes of Wycliffe's Bible, and Caxton's type, both the same. Surely it would have been easy enough to give other quotations from all these authors; if the compiler of these works has really read them. A curious instance of this show of learning by quoting unread books is given in the list of books referred to at the end of the volume. Among them is Rimbault's "Bibliotheca Madrigaliana," a work not yet through the press. We greatly regret being called upon to make these remarks, and we do it under the influence of considerable disappointment. A manual like this would be a serviceable volume, but we cannot conscientiously consider that the necessary work has been done in the volume before us; and we must object most strongly to the using up of old illustrations, old quotations, and commonplace information, towards making a volume professedly designed as an instructive introduction to antiquities to be placed in the hands of those who demand and require accuracy and research.

Illustrations of British Mycology: containing Figures and Descriptions of the Funguses of interest and novelty indigenous to Britain. By Mrs. T. J. Hussey. London: Reeve, Brothers. 1847.

A Treatise on the Esculent Funguses of England. By Charles David Badham, M.D. London: Reeve, Brothers, 1847.

If Dean Swift was right in deeming that man a benefactor to his country who makes two blades of grass grow where only one grew before, surely they merit to rank with patriots, who show us that the all-bountiful hand of Providence has lavishly furnished food to man, if he will only collect it, and call into exercise that faculty by which he is mainly distinguished from all other animals—the faculty of cooking it. Never was this more needful than at present, when so many thousands of our fellow-creatures are "crying for food." The respective authors of the works whose titles are given above, have come forward at this time to show us that valuable sources of nourishment are annually neglected, which, in other countries, are carefully taken advantage of. Every clergyman and medical practitioner in the country should procure one or other, or both, of these works, and, by making themselves well acquainted with the esculent fungi in their vicinity, point out to the peasantry the appropriate sorts, and so confer an inestimable boon on their neighbours. The greatest reliance may be placed on the knowledge and accuracy of the writers. Mrs. Hussey, under the head of "The Esculent Chanterelle" (*Cantharellus cibarius*), says, "Its excellence as an article of food we have personally verified, making it a point of conscience not to recommend in the course of this work any fungus which has not been fully tried upon our own constitution; tastes may differ as to what pleases the palate, but unless we can add, 'perfectly wholesome,' no commendation shall be bestowed." This we have also verified, having years ago supped on the chanterelle in Ireland—enjoying at once its *goût* and the fears of our friends, that in the morning "they would be all dead men."

Dr. Badham, whose double office of physician and clergyman qualifies him eminently to give evidence on this point, writes earnestly and patriotically:—"No country is perhaps richer in esculent funguses than our own; we have upwards of thirty species abounding in our woods. No markets might, therefore, be better supplied than the English; and yet England is the only country in Europe where this important and savoury food is, from ignorance or prejudice, left to perish ungathered. In France, Germany, and Italy, funguses not only constitute for weeks together the sole diet of thousands, but the residue—either fresh, dried, or variously preserved in oil, vinegar, or brine—is sold to the poor, and forms a valuable source of income to many who have no other produce to bring into market. Well, then, may we style them with M. Roques, "the manna of the poor."

Autumn is the time when esculent fungi are most abundant; and advantage should now be taken of this gift of Nature, to lessen "the complaining in our streets," of which, notwithstanding every effort to abate it, there will still remain, unhappily, too much.

Chickens for Sale. Drawn by Edward Corbould; engraved by S. Bellin. Publisher, Thomas Boys.

This is a most agreeable and most effective print: one that will be sure to give pleasure to all—to satisfy as a work of Art and to gratify as a copy of a sweet "bit of rustic nature:" for it is a truth, although a truth poetically rendered; a form of so much grace and a face of so much beauty may not have been exactly copied from reality; but *it may have been;* at least it is within the painter's as well as the poet's license to summon fancy to the aid of fact. The maiden is exquisitely lovely; we have met such a fair creature heretofore—in the poetry of Wordsworth; never, perhaps, one so perfect even in the green lanes where Nature owns no sway superior to her own; but Mr. Corbould is more bound than we are to search out faultless models; and possibly this is the actual copy of one who, like an early sunbeam,

"decks the valleys with delights."

At all events he has made a sweet picture that will be universally admired, and cannot fail to become popular. It has been very skilfully engraved; the artist having happily preserved the character of the original—which we remember as one of the leading attractions of the New Society of Painters in Water Colours in the Exhibition 1846.

Memoranda; or, Chronicles of the Foundling Hospital. By John Brownlow. London: Low, Lamb's Conduit-street.

The connexion between the early history of the Royal Academy and that of the Foundling Hospital, inasmuch as the germ of public picture exhibitions by living artists here first displayed itself, renders Mr. Brownlow's volume one which possesses a claim upon our notice and that of most of our readers. The state of British Art, previous to the epoch when George III. first countenanced the talent of West, may be traced in the pictures which decorate its rooms, and which are thus alluded to by Sir Robert Strange in his "Inquiry into the Rise and Establishment of the Royal Academy of Arts." He says:—"The donations in painting which several artists presented to the Foundling Hospital were among the first objects of this nature which had engaged the attention of the public. The artists, observing the effects that these paintings produced, came in the year 1760 to a resolution to try the fate of an exhibition of their works." This effort had its desired effect:—"The spectacle was so new that it made a considerable impression upon the public, and the favourable reception these works experienced impressed the artists with an idea of forming a public exhibition." It was to the artists

of the period, when Captain Coram benevolently designed the Hospital, that that building was much indebted, both for its decoration and funds; the exhibition of their pictures, and the gift of services as well as paintings, aided the works. Amongst the number, Hogarth stands conspicuously forward: he subscribed money, painted pictures, attended their courts, and even undertook the care of children in his house at Chiswick. The Foundling still possesses one of his greatest works, 'The March to Finchley.' A visit to the Hospital is a curious exhibition of the state of English Art in the time of George II., specimens of all the leading artists of that day being there; and Mr. Brownlow's book is quite as curious a picture of the Arts at that time—abounding, as it does, with anecdotes of artists and descriptions of their works. We can cordially recommend it to our readers.

THE OTTER HUNT. Painted by EDWIN LANDSEER, R.A.; engraved by CHARLES LEWIS. Publishers, H. GRAVES and Co.

This is one of Mr. Landseer's "famous" pictures; it is of the class in which no living artist has approached him, and in which he is surpassed by none of the earlier masters. Yet notwithstanding the astonishing excellence to which he has carried such subjects—giving to them in some instances an almost historic interest, and earning for himself the title by which he is known abroad—the *Raffaelle des chiens*—we confess it is not without pleasure we learn that he is about to abandon this style for one of a far loftier order; this result is no doubt in a degree attributable to the fact that other animal-painters are becoming public favourites, and that Mr. Landseer will no longer have the field entirely to himself; it may be also, to some extent, because the public have had "enough" examples of his genius in this peculiar walk. We imagine that within the last eight or nine years this fertile and accomplished artist has been engraved after, at least one hundred and twenty times; the majority of the engravings being for the most part large. We shall be within the mark if we surmise that the public have purchased such engravings to the extent of one hundred and twenty thousand pounds. With, perhaps, half a dozen exceptions, the prints have exhibited ANIMALS of some kind or other—horses feeding, horses shoeing, rat-catching, deer-slaying, hawks, ducks, sheep, cats, monkeys; in short, "the lower world" has been nearly the only source of themes to a pencil the most powerful, the most delicate, and the most skilful of this, or any, age. We should express no pleasure in the prospect of his quitting a beaten track, in which he has achieved so much distinction, but that we know him to be capable of efforts equally great in pursuits far worthier, more honourable, and more profitable—to mankind, certainly, and, we believe, to himself. If report speaks truly, the beautiful and very striking print before us will be one of the last addressed to a section; those that are to follow being designed to keep pace with the on-march of intellect and the improvement of public taste.

Yet this print of 'The Otter Hunt' is a wonderful triumph of the art to which it belongs; the dogs are positively alive—for all the purposes of character and expression; while the unfortunate hero of the piece absolutely writhes and groans audibly. Of its vast merit there can be no doubt; the end to be answered by its production is quite another question. It will be popular with many; and to such it will be an acquisition of rare value. It is admirably engraved: not long ago we saw, at the publishers', one of the proofs placed beside the original picture, and it stood the severe test without disadvantage. It is a singularly *true* copy, touch for touch; and losing comparatively little by the absence of colour: for the *life* of the subject is in the print as forcibly as it is in the painting. The engraving may be safely classed among the most successful productions of the time; and the engraver be ranked among the chiefs of his profession.

THE DAWN OF LOVE. Painted by BROOKS; engraved by W. H. SIMMONS. Publisher, H. MEESON.

This is the first publication of a new publisher: it is a good beginning, and one that may be accepted as a sign of the times. If Mr. Meeson will issue no works inferior to this, his position will be a high one, and, we think, his course be one of entire prosperity. In this, as in all other things, we must cater for a better taste than that to which we have been accustomed to minister. Mr. Brooks—who here, too, makes his first appearance in "black and white"—is fortunate in having fallen into safe hands; the engraving cannot fail to give him, or, at least, to extend his, reputation. The publisher, in selecting his very charming picture, has done him essential service. The picture was chosen—from the Octagon Room!—by one of the prize-holders in the Royal Academy; although inauspiciously placed, it attracted considerable attention, because of the simple and touching passage of life it was designed to illustrate. A young shepherd woos a young lassie, to the music of a rustic fount; she listens with an air of troubled joy, as if, with the maiden of one of the most touching of all our ballads, she might

"Marry too young, and it may be too poor."

The character in both is happily depicted: the portraitures are natural and true. The girl is no model studied for the occasion, but one who must have been encountered by the green lanes where nightingales sing. The youth is in earnest—warmly and affectionately; and, if the dawn of love be overcast, its clouds are only such as herald the sun.

THE TRADESMAN'S BOOK OF ORNAMENTAL DESIGNS. London: ORR and Co. Edinburgh: MENZIES.

The preface to this work contains in its brief pages a condensation of sound principles which are worthy of consideration, and which we hope to see well worked out in the course of the publication of the present volume. The author notices the constant incongruities made by our workmen:—"We see the Gothic mixed at random with the Grecian; the Elizabethan, the French of the period of Louis XIV., and the Flemish, with the Roman, the Moorish, and the Egyptian; and all these overlaid with a variety of ornament invented for the occasion, to hide these glaring errors." It is the object of the present work to obviate this by proper examples, which may be referred to by various manufacturers as a text-book. It contains two plates of ironwork—one of Flemish and one of a group of Cupids. It is elegantly printed in parts, and published at half-a-crown. It promises well, and is calculated to be useful.

MICROSCOPIC OBJECTS. Published by WHITTAKER and Co.

This is a little book intended to facilitate the uses of the microscope to those who are not sufficiently versed in its adaptations. We may safely say that there is no hand-book of microscopy; and the want of such a work, with such information as is here briefly afforded, cannot but be acceptable to the amateur experimentalist, and to the naturalist of every department. We find large extracts from Mr. Pritchard's "Microscopic Cabinet"—a valuable work now out of print. This little work contains an alphabetical list of microscopic objects—as many as upwards of eighty being given under some of the letters. The remainder consists of descriptions of objects, with instructions for their preparation and preservation; in short, without some such guide, to all, save the experienced naturalist, inquiry is attended by great difficulty, and the most valuable microscope is comparatively useless.

SIR HENRY POTTINGER. Painted by F. GRANT, A.R.A.; engraved by JOHN BURNET, F.R.S.

A full-length portrait of one of the most remarkable men of the age and country. The gallant soldier is sitting, holding in his hand a "draught of the treaty of Nankin;" the position is graceful yet dignified; the subject has been treated with the skill of a master, and it has been engraved with force and effect. To the brothers in arms of the brave soldier this print will be a valuable acquisition; but it is not without interest for a large class, inasmuch as Sir Henry Pottinger fills a niche in the temple of British history.

THE IRISH MOTHER. Drawn by R. B. SCANLAN; engraved by W. HOLL. Publishers, LLOYD, BROTHERS.

The artist is an Irishman; and, although he has here portrayed a mother and child of the humblest class, he has not thought it necessary to picture misery or to degrade the Irish character by any touch of that vulgarity not unfrequently introduced into Irish pictures, although notoriously opposed to fact. We have here a peasant woman giving drink from her "mether" (a wooden cup) to a young girl who stands tiptoe to enjoy the draught. The simple episode is told with truth and graceful feeling; the work has no accessories; it appeals solely by the recital of a common incident; yet it is a passage of poetry not the less valuable because it is homely and perfectly natural.

THE MAID OF ATHENS. Painted by CHARLES LANDSEER, R.A.; engraved by W. HOLL. Publishers, LLOYD, BROTHERS.

This is a "fancy portrait" of a Greek girl—a fair yet pensive face of one who is on the verge of womanhood. The print is of a class that appeals to popular taste; the subject has been felt, and it is gracefully presented. The engraving, in stipple, is a good example of the ability of Mr. W. Holl.

AN HISTORICAL AND DESCRIPTIVE NOTICE OF THE INCISED MONUMENTAL MEMORIALS OF THE MIDDLE AGES. By the Rev. C. BOUTELL, M.A. London: G. BELL, 186, Fleet-street.

Collectors of rubbings from monumental brasses do now so frequently visit our old churches, and obtain from thence specimens of the Arts of the Middle Ages, that no volume can fail in interest which is devoted to the collecting together of all the scattered notices of these relics, which are peculiarly interesting to the Englishman, inasmuch as no other country can boast a similar collection of such elegant memorials of the dead. The works of Stothard, Cotman, Fisher, and others, preserved many fine specimens now lost; but the highest amount of praise is due to the Messrs. Waller, whose work on Monumental Brasses is, for interest, accuracy, and beauty, quite unrivalled. To these gentlemen we are indebted for a series of plates so truthfully delineating the finest existing specimens of brasses from all parts of the kingdom, that no work can be written on this subject without their collection being of primary use and importance. Mr. Boutell has amply availed himself of all that has been done before; but we question the propriety of making up a volume almost entirely from the labour of others, and copying wholesale from the work of Messrs. Waller—artists who spent years in carefully collecting specimens from the various English counties, at a sacrifice of time and trouble which can scarcely be paid for by the sale of their work. It can be no very pleasant thing for these gentlemen to see their great work quoted most liberally, and their plates reduced, to form the main feature of a book which comes into the market in a much cheaper form: thus their painstaking labours are used against themselves by a person who quietly sits at home and at leisure appropriates others' labour. The volume has the advantage of a quantity of excellently-executed illustrations on wood and stone; but we would rather have seen a new series of illustrations adopted, which would have given the book more value, and might have been obtained from the many hundred brasses still existing in this country, without invading the work of others.

THE REVERIE. Drawn by ABSOLON; engraved by H. LEMON. Publishers, LLOYD, BROTHERS.

"The Reverie" is that of a young village belle, standing by the side of a stile that leads into a cornfield; there is no great difficulty in guessing that her sweetheart is in her thoughts; but how or why, or to what purpose, the artist does not enlighten us. The face is very lovely; the attitude has much grace; and the costume, although holiday gear, is in good keeping with the person and the place. The subject has been excellently engraved.

SIR JOHN BARROW. Painted by JOHN LUCAS; engraved by E. F. PAYNE. Publishers, GRAVES and Co.

We rejoice to receive a portrait of this most estimable and respected gentleman—dear to science, to literature, and to art: for he was the friend of all who had achieved eminence in either. It is a striking likeness of the good man—a man whose services in one of the most vitally important of our public offices entitle him to the gratitude of his country.